

# THE ILLUSTRATED LONDON NEWS

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## A "MYSTERY" GOLD BUST AT OLYMPIA: A "FIND" ON AN ANCIENT SITE NEAR HAMADAN, IN PERSIA.

This illustration shows one of the more remarkable pieces shown at the Exhibition of Antiques and Works of Art at Olympia. It is a bust of pure gold; weighs 89 ounces, Troy; is 15 inches high; and comes from below the surface of an ancient site near Hamadan, in Persia. Experts are convinced that it is genuine. An authority gives us the following notes: "I am of opinion that it is undoubtedly genuine. This is based on the patina of the gold, the elaborate amount of work put into the bust, particularly on the back of the head, and the vast amount of detail

work on the crown and in the in-filling of the general scheme of decoration. This elaborate decoration prohibits it from being a forgery; as does the patina, the latter resulting from a long period of burial in an air-tight tomb. It is impossible to assign a date, as there is no other known specimen of this particular class. We must, therefore, be content to call it Ancient Persian. The large lozenge-shaped decoration on the crown is a very early form (popular even as early as the 3rd and 4th centuries B.C.), and copied from an animal's thigh."

REPRODUCED BY COURTESY OF MESSRS. SPINK, OF KING STREET, ST. JAMES'S.





By G. K. CHESTERTON.

THERE is always some peril when a nation reacts against its real self, as distinct from its superficial self. There may be mere fashion in the flattery given to a nation, either by its own citizens in some phase of success or by foreigners—which is even more dangerous and unreliable. As it does no more good than a fashion, so it may do no more harm than a fashion. It may leave the real virtues of a people curiously unconscious and undisturbed. Perhaps, on the whole, it is better for us to be proud of the virtues we have not got. There is far more spiritual poison in being proud of the virtues we have got. But, anyhow, this superficial sort of pride can suffer a reaction of scepticism without doing much harm to the deeper moral qualities. It will not matter very much if the English for a time leave off talking about painting the map red, or even about going out to the colonies that are thus marked on the map. These things are largely part of a balance of reciprocal boasting among the rival States. The Englishman said he had a realm on which the sun never set; and the Frenchman retorted that it was an island on which the sun never rose. But both these things were really jokes; and the Englishman did not worship the Empire any more than the Frenchman worshipped the sun. It would only be a secondary calamity, though in my opinion a very real calamity, if the English abandoned cricket, of which they always boasted. But it will be a dreadful calamity if the English abandon walking about, of which they never boasted at all. It is a dreadful thing to see such a victory of the Scots over the English, such an extension of Bannockburn, such a revenge for Flodden, as is implied in the neglect of cricket in favour of golf. But this border warfare of Scots and English was always a domestic matter, and had its give-and-take. It is far worse to see the victory of the Americans, in the neglect of walking in favour of motoring. It is an older and more familiar cry that the Blue Bonnets are over the Border. But another sort of Bonnets are now over the Atlantic, and menace the marching of the ancient and stubborn infantry of England.

The same distinction could be made, of course, in connection with any other modern country. It would not matter much if Paris grew weary of being called gay, of setting the fashion in women's clothes, or even of being the admitted criterion of civilisation in many arts, from cookery to public statues. But it would matter very much if France grew weary of work, of production, of thrift, of the strong domestic tradition which has made her peasantry the most solid thing in Europe for two thousand years. And rather in the same fashion there has arisen of late a problem about the reaction in America. There is no doubt that there is among the intellectuals a reaction against the superficial claims of American democracy. The real question is whether it is also a reaction against the fundamental claims of the fundamental American democracy. They are perfectly right to attach the Demagogue; and it may purge the nation. It is more doubtful whether to kill the Democrat would not be to kill the nation. The conscious democracy of America may have produced, and indeed certainly has produced, a great deal of cant and rant and rubbish. But the unconscious democracy of America is a very fine thing. It is a true and deep and instinctive assumption of the equality of citizens, which even voting and modern elections have not destroyed. In this sense the enemies

of the intellectuals are right in calling themselves Fundamentalists; but what they really believe in is much more fundamental than Fundamentalism.

As everyone knows, this paradox has lately appeared in a quarrel about American education. It was alleged that American historians had an Anti-American bias. And, curiously enough, though the complaint found rather comic expression, there was an element of truth in it. The professors, being intellectuals, had naturally grown rather tired of the tub-thumping patriotism of Elijah Pogram and Jefferson Brick; a little weary of the flapping of the

of the legends have dated, and yet quite ready to analyse the legends without belittling the heroism. And this is exactly the impression produced by Mr. Hoffman Nickerson's new book, "The Turning Point of the Revolution," recently published in New York by the Houghton Mifflin Company—I am not sure whether it has a separate English publisher. It is a very complete and vivid account of the campaign of Burgoyne, which collapsed at Saratoga, and so, by bringing the French into the field, destroyed the British chances of the reconquest of the Colonies.

And what strikes me most about Mr. Nickerson's study is precisely his comparative detachment from the merely traditional view, which is misleading, and the merely anti-traditional view, which is much worse. He is not in the least carried away by a romantic reaction any more than by a romantic tradition. Unlike many other Republicans, he is not a Tory. It is quite easy, nowadays, in literary circles in America, to be comparatively cold towards the legend of George Washington. Many Americans by this time have grown rather tired of hearing the American Aristides called The Just. Many are in a mood to reply flipantly that he was just the opposite. But Mr. Nickerson stands firmly by what is really just in the old national view. On the other hand, it would be quite easy to turn Burgoyne into a hero; especially because he was a defeated hero. Burgoyne was in many ways a much more attractive humanist and cultivated person than Washington. But his new biographer, if we may call him so, resists this more subtle temptation. He refuses to make Saratoga Jack a bigger object in the landscape than he really was, merely because he is by way of being a picturesque ruin. On some points I even think he is a little hard on Burgoyne; as in reading something disingenuous into his boast of having hurt nobody by his moral laxity. I think many a man might have said that in all sincerity, meaning that he had not brutally deceived or betrayed the innocent, like so many profligates, without intending any disguise of the regular irregularity of his domestic relations. On the other hand, Mr. Nickerson does full justice to the personal courage and high culture of Burgoyne, and allows for the large amount of accident in all such military failures. Another test of the sort of sobriety I mean is offered by the black legend of Benedict Arnold. The author moderates the legend; but he does not merely whitewash the blackness. He merely repaints the portrait, not in white, but in the dull grey which certainly became rather a dirty grey. In short, Arnold was a man who went wrong; but he was a man, and can be described as such without any disposition to deny the wrongness or to call wrong right. This sort of work offers the best chance of normal national continuity to-day. The best chance is, not that history should be rewritten upside down by cranks and iconoclasts; but that the type of man who is already traditional should be also truthful, and he who is national be also rational. The same problem exists in our own country; and somebody has still to write the story of English patriotism as seen in a broader light than that of English Jingoism. It would not show Nelson always on the quarter-deck, but perhaps walking in the garden of that inn at Burford, that we might grow ashamed of having ruined our inns and of abandoning the habit of walking.



THE "MYSTERY" GOLD BUST AT OLYMPIA: A PHOTOGRAPH TO SHOW THE EXTRAORDINARY AND ELABORATE AMOUNT OF WORK ON THE BACK.

As we note under our front-page reproduction, an authority, discussing the undoubted genuineness of the bust, bases his opinion not only on the patina, but on "the extraordinary and elaborate amount of work put into the bust, particularly on the back of the head, and the vast amount of detail work on the crown, and in the in-filling of the general scheme of decoration."

Reproduced by Courtesy of Messrs. Spink, of King Street, St. James's. (See our Front Page.)

wings of the war-hawk and the spread eagle. A not unnatural itch of intelligent mischief made them wish to chop down George Washington's cherry-tree with their little hatchets, and even to turn the Boston Tea Party into a storm in a tea-cup. The national popular tradition not unnaturally reacted against the reaction. But both reactions were perfectly natural. The real question, as I say, is whether the critical spirit is really destructive of the democratic tradition which is the life of the nation, or merely rational and realistic in correcting particular legends, which were often the result of mere frenzy and sometimes of mere fraud. Under these conditions it is always a comfort to come across a solid piece of historical work, written by an American who is patriotic without being partial, dealing with the first heroic age of the Republic, from which so many



“THE CHIVALRY OF CRICKET”:  
ETON v. HARROW.



AT THE END OF A MATCH THAT IS LIKELY TO BECOME HISTORIC:  
CHAIRING THE ETON CAPTAIN TO THE PAVILION—WITH POLICEMEN  
LINKING ARMS TO CONTROL THE RUSH.



ETON: THE WINNING ELEVEN.

Back Row (left to right): R. H. Jelf, J. F. N. Mayhew, J. H. Nevinson, L. Monroe-Hinds, I. A. de H. Lyle. Middle Row: I. Akers-Douglas, A. G. Hazelrigg, E. R. S. Sheepshanks (captain), C. H. Gosling, A. R. C. Southby. Seated on ground: the Hon. A. R. Primrose.



HARROW: THE LOSING ELEVEN.

Back Row: W. J. Riddell, W. M. Deas, C. G. Ford, A. S. Lawrence, W. M. Welch. Middle Row: J. F. Robinson, G. L. Raphael, W. O'B. Lindsay (captain), D. A. M. Rome, C. G. S. Shuckburgh. Seated on ground: A. R. Ramsay.



A MATCH-WINNING BATSMAN: MR. I. AKERS-DOUGLAS (ETON) SCORING  
OFF MR. G. L. RAPHAEL.



ETON'S CAPTAIN OUT FOR 13 IN THE FIRST INNINGS: MR. E. R. S. SHEEPSHANKS  
BOWLED BY MR. C. G. FORD.



AT THE CLOSE OF THE MEMORABLE SATURDAY: SUPPORTERS OF ETON OUTSIDE  
THE PAVILION AFTER THE MATCH CALLING FOR THE ELEVENS TO COME OUT ON  
TO THE BALCONY.

This year's Eton and Harrow match is likely to become historic. As the "Times" had it: "After some of the most heart-stirring cricket imaginable, Eton beat Harrow at Lord's at a quarter-past seven on Saturday by 28 runs. It is hard indeed to exaggerate the satisfaction, or even rapture, felt and expressed on all sides at the sight of the game being played in so noble a spirit. Either captain could have made certain of a draw, Sheepshanks by letting his men bat to the end, every run counting, so to speak, two on a division; and Lindsay yet more

easily by an injunction against all needless risks. . . . In future years Harrovians, and not they alone, will take delight in seeing below the simple heading, 'Eton Won,' the page of imperishable glory that Harrow in 1928 contributed to the chivalry of cricket. But to speak thus of Harrow is to cast no shadow of disparagement on Eton's part in this great game. Splendid as Harrow's opportunity was, and splendidly as it was taken, never for a moment on Saturday did Eton fail in full response to the challenge of the occasion."



## BOOKS OF THE DAY.

IN connection with the recent outbreak of so-called "gang warfare" in New York, where three gangsters were killed in the streets within three days, it was remarked that New York is becoming more and more like Chicago. The resemblance was increased by the decision to bury one of the victims in a silver coffin (a replica of that made for the funeral of a kindred spirit, the late Mr. Dion Obannon, of Chicago), and to spend 30,000 dollars (£6000) on floral tributes. It may be true that New York is, for the moment, copying Chicago; but, generally speaking, I should rather say that New York is copying—New York; and that Chicago may even have found there its original inspiration. My ground for this suggestion is a new volume of the Borzoi Books entitled "THE GANGS OF NEW YORK": An Informal History of Her Underworld. By Herbert Asbury. Illustrated (Knopf; 18s.). Here I learn that "the gang known as the Forty Thieves, which appears to have been the first in New York with a definite, acknowledged leadership," came into being about 1825.

This book is the most amazing record of organised crime and vice that I have ever read. "By 1865," writes Mr. Asbury, "it was estimated that the metropolis contained at least 30,000 men who owed allegiance to the gang leaders, and through them to the political leaders of Tammany Hall and the Know Nothing or Native American Party." In the 'eighties and 'nineties conditions were much the same. "For almost fifteen years Manhattan Island south of Times Square was divided by the gangs into clearly defined kingdoms." Nor was this gang business entirely a man's job. Thus, of a club known as the Lady Gophers we read: "This organisation was led by Battle Annie, the sweetheart of practically the entire Gopher gang, and one of the most popular figures in the history of Hell's Kitchen. Like her illustrious predecessors, Gallus Mag, Sadie the Goat, and Hell Cat Maggie, she was partial to mayhem, and is said to have held 'classes in the art.' I confess to having had to look up "mayhem" in the dictionary, which tells me it was a form of mutilation.

The gangsters used many "awful terms" not to be found in Webster. Mr. Asbury gives a glossary of their slang, appending this composite example—

Tim Sullivan buzzed a bloke and a shaker of a reader. His jomer stalled. Johnny Miller, who was to have his regulars, called out "copbung," for, as you see, a fly-cop was marking. Jack speeled to the crib, where he found Johnny Doyle had been pulling down sawney for grub. He cracked a casa last night, and fenced the swag. He told Jack as how Bill had flimiped a yack, and pinched a swell of a spark fawney, and had sent the yack to church, and got half a century and a finnil for the fawney.

There are historic parallels to the Obannon silver coffin. At the passing of Bill the Butcher, a Native American warrior slain by Tammany gangsters in 1855, New York, like the little port in "Enoch Arden"—

Had seldom seen a costlier funeral.

"More than 5000 men rode in carriages or trudged afoot behind the hearse. . . . For weeks little was discussed throughout the city but the murder of Butcher Bill and the magnificence of his funeral." Similar splendour attended the obsequies of "Little Augie, the last of the gang captains," a boot-legger alleged to have been killed by competitors as recently as October 16, 1927. "He was buried in a massive cherry-red coffin lined with white satin, and on the lid gleamed a silver plate." His career had been short. "Little Augie and Solomon Schapiro (we read) combined against Kid Dropper during a strike of wet-wash laundry workers in 1923, and in August of that year the gangs fought a gun battle in Essex Street, during which two innocent pedestrians were killed." (Happily, such events are comparatively rare in Essex Street, Strand!)

These facts might be considered inconsistent with Mr. Asbury's statement in his introduction that the gangster "has now passed from the metropolitan scene, and for nearly half a score of years has existed mainly in the lively imaginations of industrious journalists." The apparent discrepancy is explained by a distinction drawn between the old type and the new. "There are now no gangs in New York. . . . It is true that there remain small groups which occasionally take in vain such mighty names as the

Gophers, Hudson Dusters, and Gas Housers, but they are no more gangs than an armed rabble is an army. . . . They are gunmen and burglars, but none of their killings and stealings have anything to do with gang rivalry or questions of gang jurisdiction."

Space forbids me to enlarge on many interesting passages in Mr. Asbury's book: as on the tradition that Jack the Ripper visited New York in response to a police challenge, and that it was he who killed there an old broken-down actress known as "Shakespeare"; also on some remarkable instances of dual personality combining crime with religious fervour (e.g., John Allen); on the great Draft Riots, when Abraham Lincoln introduced conscription during the American Civil War; on the escape of Horace Greeley and the editorial staff of the *Tribune* when a mob attacked the building in Printing House Square; on the exploits of George Leonidas Leslie, the cultured "king of bank robbers," murdered in 1884; and on the gallant service in the Great War of Monk Eastman, "the prince of gangsters."

Not having yet visited New York, or even been dared by its police to operate in their territory, I cannot from personal observation compare it with its old English namesake, within whose glorious Minster I have stood. On the whole, however, I think I should prefer the less hectic atmosphere of the city whose municipal system is described in "HOW YORK GOVERNS ITSELF." Edited by J. B. Morrell and A. G. Watson. Illustrated (George Allen and Unwin;

Another form of aquatic sport is well represented by an enthusiast of the rod, in "I GO A-FISHING." By J. Brunton Blaikie, M.D. Illustrated (Edward Arnold; 10s. 6d.). This is a gossipy tale of angling adventures, mostly in Scotland and England, with some chapters on Norway and Sweden, and a short trip to Styria. The author mentions that he no longer uses live bait—a method "much more cruel than any vivisection." With Dr. Blaikie's book may be bracketed "THE FISHES OF THE BRITISH ISLES": Both Fresh-water and Salt. By J. Travis Jenkins, D.Sc. With 278 Illustrations, 128 of which are in full colour (Warne; 12s. 6d.), a handy pocket volume based on recent research designed for the naturalist who requires a guide to British fish as a whole.

As with the York police, "pest-prevention" rather than "pest-destruction" is the primary object of "THE PROTECTION OF WOODLANDS." By Natural as Opposed to Artificial Methods. By G. W. St. Clair-Thomson. With text figures (Witherby; 10s. 6d.). The author, who acknowledges help from Dr. W. E. Collinge, of the York Museum, says: "The main theme of this thesis is the suppression of injurious insects, birds, and animals." With its full details of the habits and diet of various creatures, and their usefulness or otherwise, to man, the book should be of great value to all engaged in forestry. "The only sporting animal which is not harmful to the forester (we read) is the fox, which, on account of the destruction of voles, mice, hares, and rabbits, should by all means be encouraged. Here, however, the interests of fox-hunting clash with those of game-preserving." On the other hand, "The popularity of covert-shooting is an unmitigated blessing to the forester in this country." How, I wonder, does one mitigate a blessing?

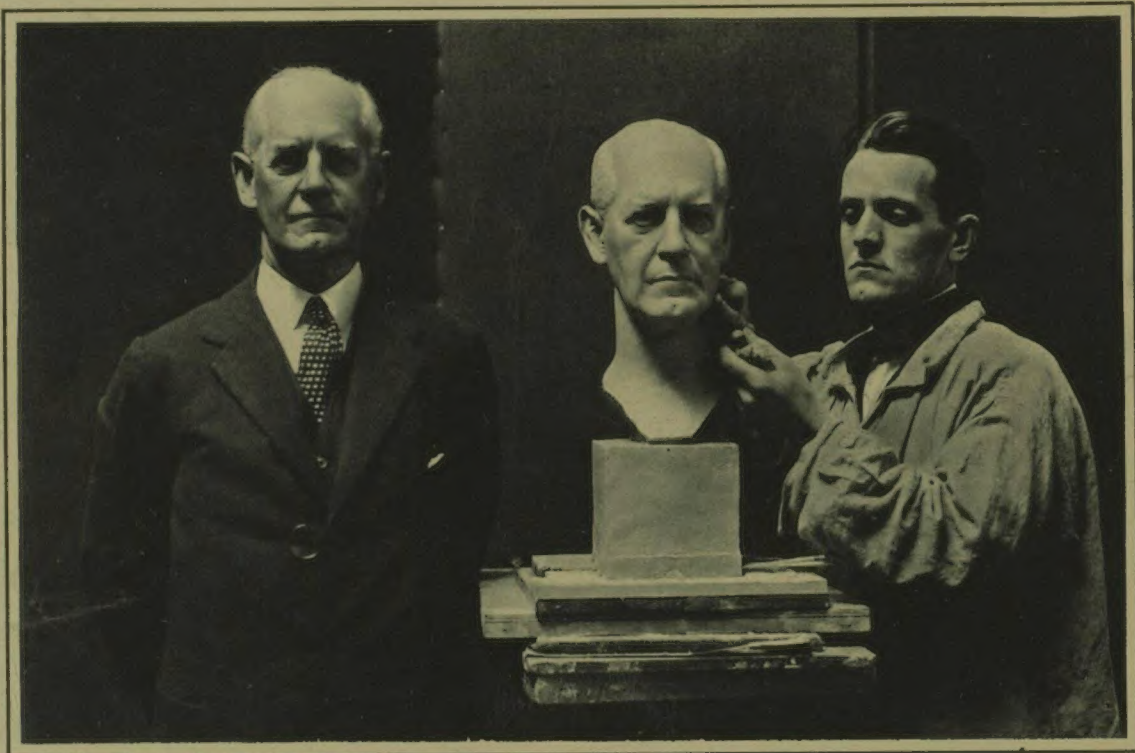
An insect generally regarded as an unmitigated nuisance is dealt with firmly in a work of kindred interest to the foregoing—namely, "BRITISH MOSQUITOES": And How to Eliminate Them. By A. Moore Hogarth, Founder and Chairman of the College of Pestology. With a Preface by Sir William Simpson, Professor of Hygiene, King's College. Illustrated (Hutchinson; 3s. 6d.). The fact that twenty-one deaths in seven years have been traced to mosquito bites in this country suggests that this little book should be in the hands of all land-owners, public and private.

For the nature-lover pure and simple, with no scientific or professional preoccupations, a very charming book, worthy to rank with Richard Jefferies's "Pageant of Summer," is "A COUNTRY CALENDAR." By Tickner Edwardes (Lane; 7s. 6d.), an all-the-year-round chronicle of observations and impressions by one who has amassed "a pile of nature note-books covering a period of thirty years." Each month has its tributary essay. "In Wild-Flower Land, July is the month of purple, and all the hills and lanes are running high with the colour-royal."

The literary associations of nature are recorded in two dainty little books—"BIRDS AND BEASTS OF THE GREEK ANTHOLOGY." By Norman Douglas (Chapman and Hall; 7s. 6d.), and "HOW TO ENJOY GARDEN FLOWERS." The new "Flora Historica." By Marcus Woodward. With colour illustrations (Hodder and Stoughton; 2s. 6d.), a new volume in The People's Library, teeming with quotations.

Finally, special aspects of ornithology are presented with affectionate zeal in "BIRDS AT THE NEST" (Lane; 7s. 6d.). By Douglas Dewar, an authority on bird life in India; and "BIRDS OF THE OCEAN." A Handbook for Voyagers. Containing Descriptions of all the Sea-Birds of the World, with Notes on Their Habits and Guides to Their Identification. By W. B. Alexander, M.A. (Camb.). With 140 Illustrations (Putnam; 15s.). This author does not indulge in literary allusions, which are beyond his scope, his purpose being to increase the interest of a sea voyage by exact information. He could teach the "Ancient Mariner" himself a thing or two about the albatross.

C. E. B.



SCULPTING THE AUTHOR OF "SWAN SONG"—THE LAST BOOK OF THE "FORSYTE SAGA":

MR. JOHN GALSWORTHY POSING FOR MR. DAVID EVANS.

Mr. David Evans, the well-known sculptor who won the Prix de Rome Scholarship in 1924, is here seen at work on his head of Mr. John Galsworthy. He is doing a companion bust of Mrs. Galsworthy. Our readers will remember that Mr. John Galsworthy's new novel, "Swan Song," has just been published by Messrs. Heinemann. It completes the trilogy whose earlier parts were "The White Monkey" and "The Silver Spoon"; that second trilogy which is the post-war addition to the "Forsyte Saga."

15s.). This book will be invaluable to all concerned in local administration. Here we have a model of English civic government in a typical county borough, admirably described by experts in its various branches.

While the book is concerned with the present rather than the past, we are reminded that "during the eighteen hundred and fifty-six years since Quintus Petilius Cerealis established the Roman camp at Eboracum, York has had a varied municipal experience." Though it cannot boast a "Bowery," it does not claim complete immunity from crime, and when the industrial age began last century evil slums had to be cleared. "In the early days (we read) criminals were executed at Tyburn at the entrance to Knavesmire. Afterwards they were hanged at the 'New-drop' outside the Castle, and there are to-day those living who remember the crowds that used to witness the public executions. As late as 1802 a woman was publicly whipped." To-day in York "the aim of the police force is to prevent crime."

Turning from town to country life, I come to a large and beautifully illustrated book entitled "WILDFOWL AND WADERS": Nature and Sport in the Coastlands. Depicted by the late Frank Southgate, R.B.A., and described by Hugh B. C. Pollard. With sixteen Plates in full colour and forty-eight in half-tone. Edition limited to 950 numbered copies (*Country Life*; £3 3s.). The late Frank Southgate, nature-lover and sportsman as well as artist, was a recognised master in his own field; and Major Pollard's commentary is written in a delightfully genial vein.



## ALWAYS EXACTLY "ON TIME": A 17-YEARS-FROM-EGG-TO-ADULT INSECT.

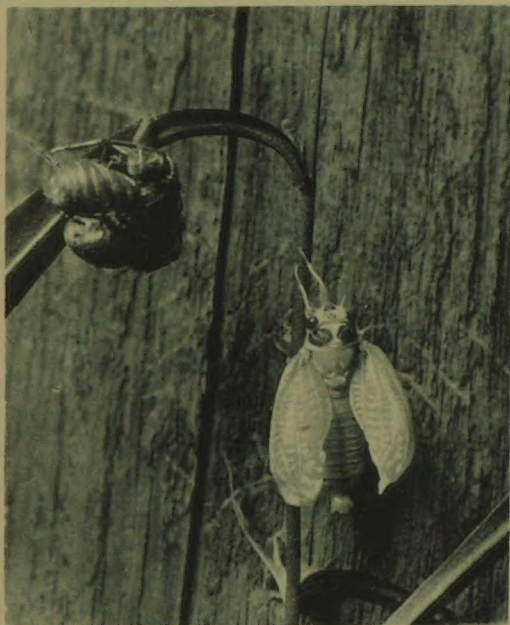
PHOTOGRAPH AND ARTICLE BY NED. J. BURNS.

**T**HE sudden appearance this summer of millions of large black cicadas in New York, New Jersey, and surrounding territories in the eastern United States, calls attention to one of the most startling phenomena to be found in the insect kingdom. Overnight the bushes and trees have been covered with countless brown shells from which have emerged these handsome insects, creatures with bright red eyes, shining black bodies, and clear, sparkling wings over an inch and a-half in length. Known to science as *Magicicada septendecim*, they are in reality bugs with sucking mouth-parts, and not locusts, as often thought by early observers, who, no doubt, were influenced by their appearance overnight in such huge numbers. These remarkable insects require seventeen years to grow from egg to adult, and always emerge exactly on time. The reason they require seventeen years and not ten, twenty, or any other conventional number, is as much a mystery as their absolute adherence to seventeen. It is never sixteen or even eighteen. This year, if one happened to be out for a walk at dusk late in May or early June near New York, a peculiar rustling and pattering on

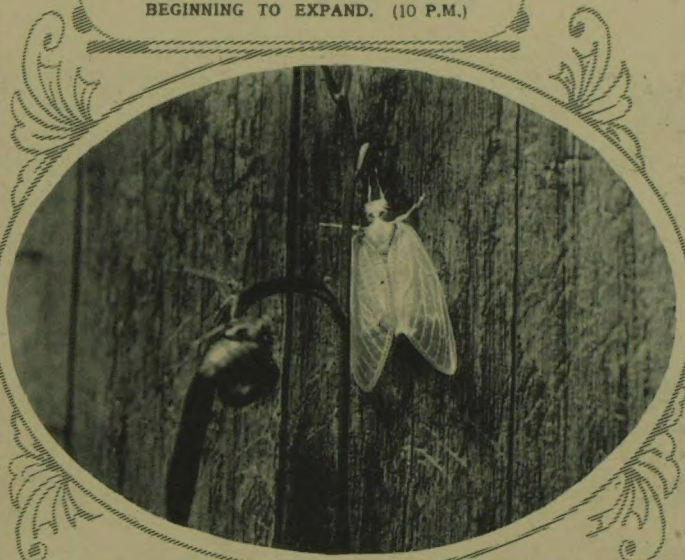
*(Continued in Box B.)*

A "SEVENTEEN-YEAR" CICADA EMERGING; HANGING HEAD DOWNWARDS, WITH WINGS BEGINNING TO EXPAND. (10 P.M.)

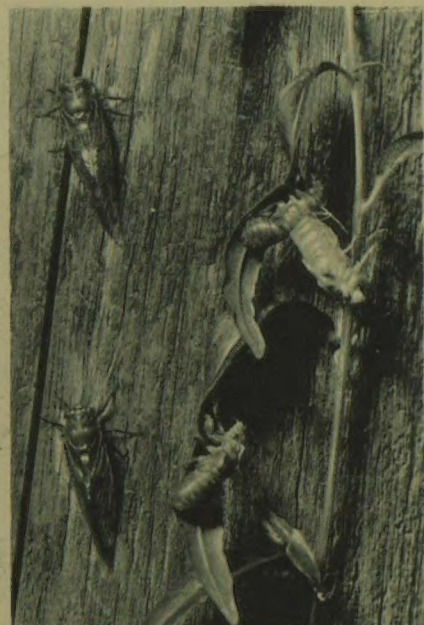
the ground might have aroused attention. Upon closer examination the stroller would have seen multitudes of brownish pupæ crawling out of little holes or mud turrets and scrambling up the nearest tree-trunks and plant stems. With its hook-like fore-legs, each of these weird creatures will fasten itself securely, and, as the night hours pass, the skin will split up the back to allow a white slug-like animal to, literally, come out of itself. As it hangs head downward, two little pads gradually expand into wings. Later it rights itself, often climbing up the stem; while, in the meantime, the wings reach their full development. The delicate waxy-white body, with its ruby eyes and black spots on the thorax between the gauze-like wings fringed with orange, is a sight never to be forgotten. The white body slowly turns to black; the wings dry and become firm enough to sustain the insect on short flights. During the few weeks of his adult existence, the male sings his song of courtship and love—a monotonous "Phar-r-r-ah, Phar-oh, oh, oh." After mating, the female busies herself inserting white eggs into the stems of plants with her sharp ovipositor. Six weeks

*(Continued in Box C.)*

THE "SEVENTEEN-YEAR" CICADA SHOWN IN THE FIRST PHOTOGRAPH—PHOTOGRAPHED AT 10.20 P.M.; WINGS PARTLY EXTENDED.



THE CICADA (*MAGICICADA SEPTENDECIM*) CLIMBING UP A STEM, AND WITH WINGS FULLY EXPANDED.



TWO ADULTS RESTING ON A TREE TRUNK (LEFT); A CICADA EMERGING (TOP R.); AND AN EMPTY PUPAL SHELL (BOTTOM R.)



A FULLY EXPANDED "SEVENTEEN-YEAR" CICADA—TWO HOURS AFTER EMERGENCE, AND STILL WHITE.

**C**  
*(Continued from Box B.)*

later the eggs hatch and the young larvæ, ant-like in form and actions, fall to the ground and quickly burrow down out of sight, each to form a little subterranean chamber above some rootlet. There it will remain through frozen winters and hot summers, in absolute solitude, feeding on plant juices and slowly gaining in size, to emerge again after the exact seventeen-year period. The adult cicada will spend a few weeks in the air and sunshine, fulfil its destiny, then fall again to the ground, worn out with ceaseless activity, there to be dismembered and scattered, the food of ants and birds. The English sparrow, introduced to the United States many years ago and now common around New York, is one of the most active bird enemies of the cicadas. It has also been noticed that chickens require much less feeding when

*(Continued from Box C.)*

these insects are abundant. The first settlers of New England recorded a visitation of "locusts" in 1634. Exact records which have been kept for many years by the United States Department of Agriculture disclose the presence of some thirty distinct

broods appearing in various parts of the country in different years. The large one now present in and near New York is known as Brood 2; while another smaller group, known as Brood 6, appeared there in 1915, and will come again in 1932. In some of the Southern States, a number of thirteen-year broods have



THE CICADA WHICH REQUIRES SEVENTEEN YEARS TO GROW FROM EGG TO ADULT, AND ALWAYS EMERGES EXACTLY ON TIME: A SPECIMEN SPREAD TO SHOW THE WING-STRUCTURE.

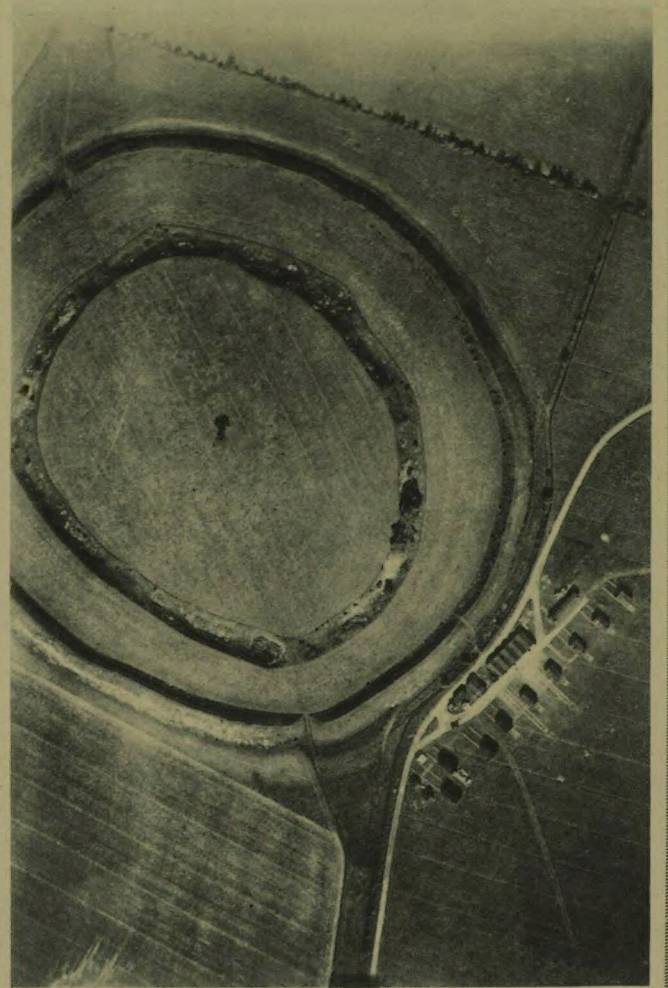
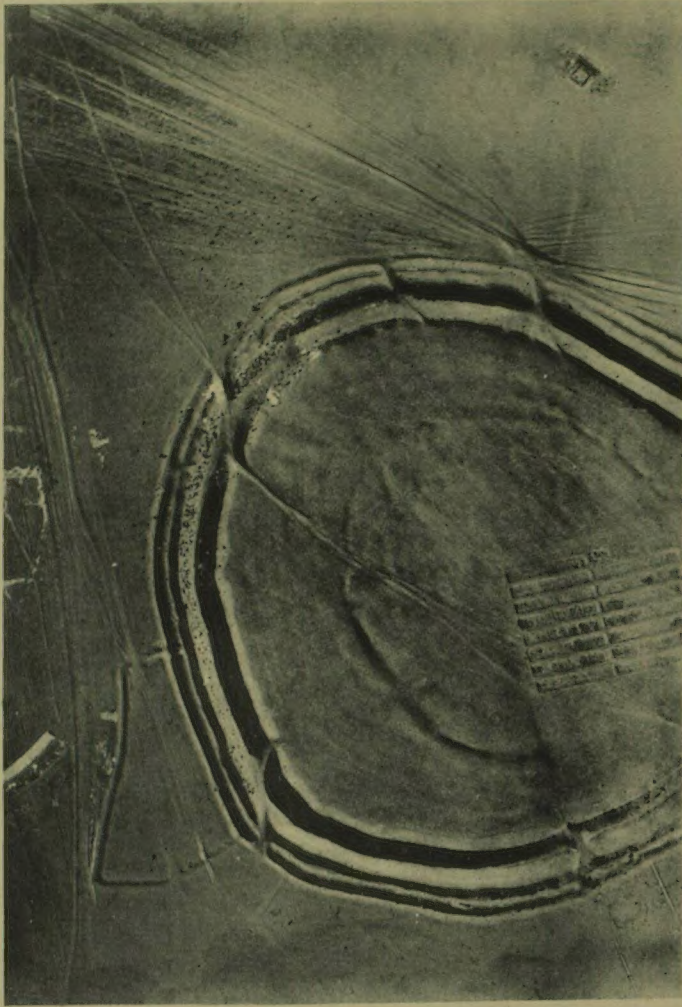
been discovered, and, while these insects do not differ in the least from their seventeen-year cousins, the schedule of thirteen is just as rigidly observed. The advance of civilisation is slowly exterminating this interesting cicada, which, in spite of its numbers, does but little damage to crops and other plants, save the occasional injuring of young trees by its egg-laying habits. There is good material for speculation in tracing back the history of this insect through the years of its periodic recurrences. We may fancy the early colonists listening to its shrill notes in the primordial forests, where now asphalt roads cover the wood paths. Indeed, we may even imagine the primitive Indian regarding it with wonder, perhaps with fear, and sometimes, as we read in early accounts, roasting the soft, newly emerged bodies for a woodland delicacy.



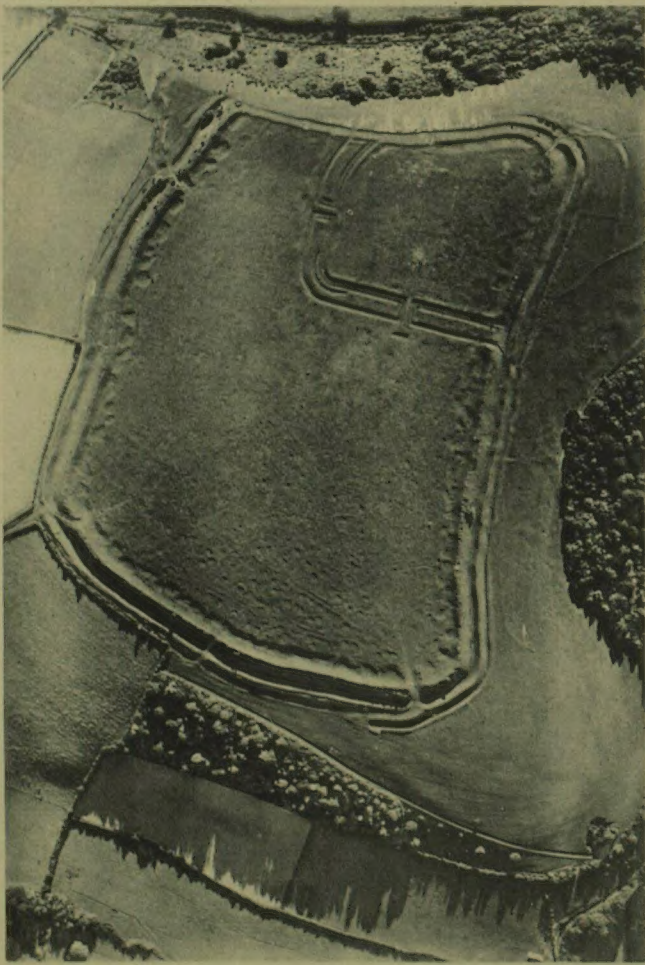
# AIR-PHOTOGRAPHY REVEALS SECRETS OF PREHISTORIC SITES.

PHOTOGRAPHS REPRODUCED FROM "WESSEX FROM THE AIR," BY COURTESY OF THE AUTHORS, MESSRS. O. G. S. CRAWFORD AND ALEXANDER KEILLER, AND OF THE PUBLISHERS, THE OXFORD UNIVERSITY PRESS.

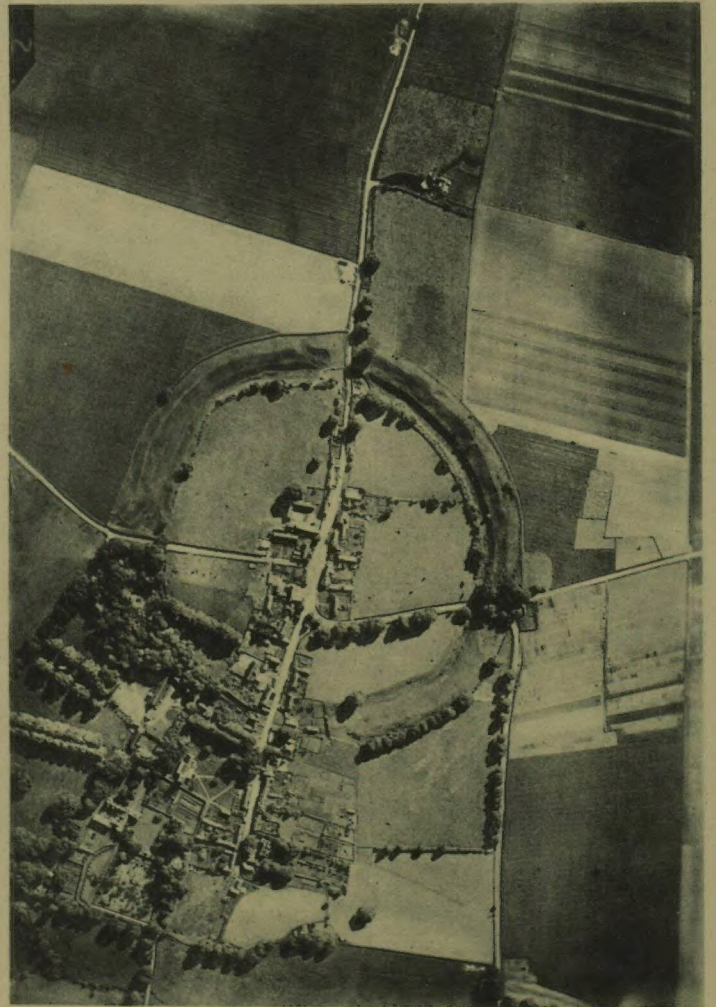
**YARBURY:**  
ONE OF THE  
LARGEST AND  
BEST-PRESERVED  
OF THE TYPE OF  
EARTHWORKS  
KNOWN AS  
PLATEAU CAMPS;  
WITH AN INNER  
CIRCLE WHICH  
MAY BE A  
HILL-FORT  
EARLIER THAN  
THE  
IRON AGE.



**FIGSBURY RINGS:** A CAMP THAT HAS SINCE BEEN  
SCIENTIFICALLY EXCAVATED—POSSIBLY A SACRED  
CIRCLE; POSSIBLY AN ARENA FOR CHARIOT-RACING.



**AVEBURY:**  
A GREAT CIRCLE  
(ABOUT 1130 FEET  
IN DIAMETER)  
OF HUGE  
STONES,  
ORIGINALLY  
ABOUT A  
HUNDRED IN  
NUMBER,  
STANDING ON THE  
INNER RIM OF  
AN ENCIRCLING  
DITCH.



**HOD HILL:** A HILL-FORT—ONE OF A SERIES OF STRONGHOLDS  
ON THE STOUR—WHOSE ROMAN EXCAMPMENT WITHIN A PRE-  
HISTORIC ENCAMPMENT IS UNIQUE IN THE SOUTH OF ENGLAND.

"Wessex from the Air," by Mr. O. G. S. Crawford, F.S.A., a former R.F.C. observer, and Mr. Alexander Keiller, F.S.A., F.G.S., a former R.N.A.F. pilot, is a splendid result of the first attempt to use the aeroplane for purely archaeological purposes. It contains fifty plates, with most illuminating and descriptive matter; and, altogether, is as valuable as it is noteworthy. Some idea of the nature of the special survey undertaken may be gained from the photographs here reproduced. Such photography from the air both records and reveals. Witness Mr. Crawford's note: "It is usually imagined that the camera, when

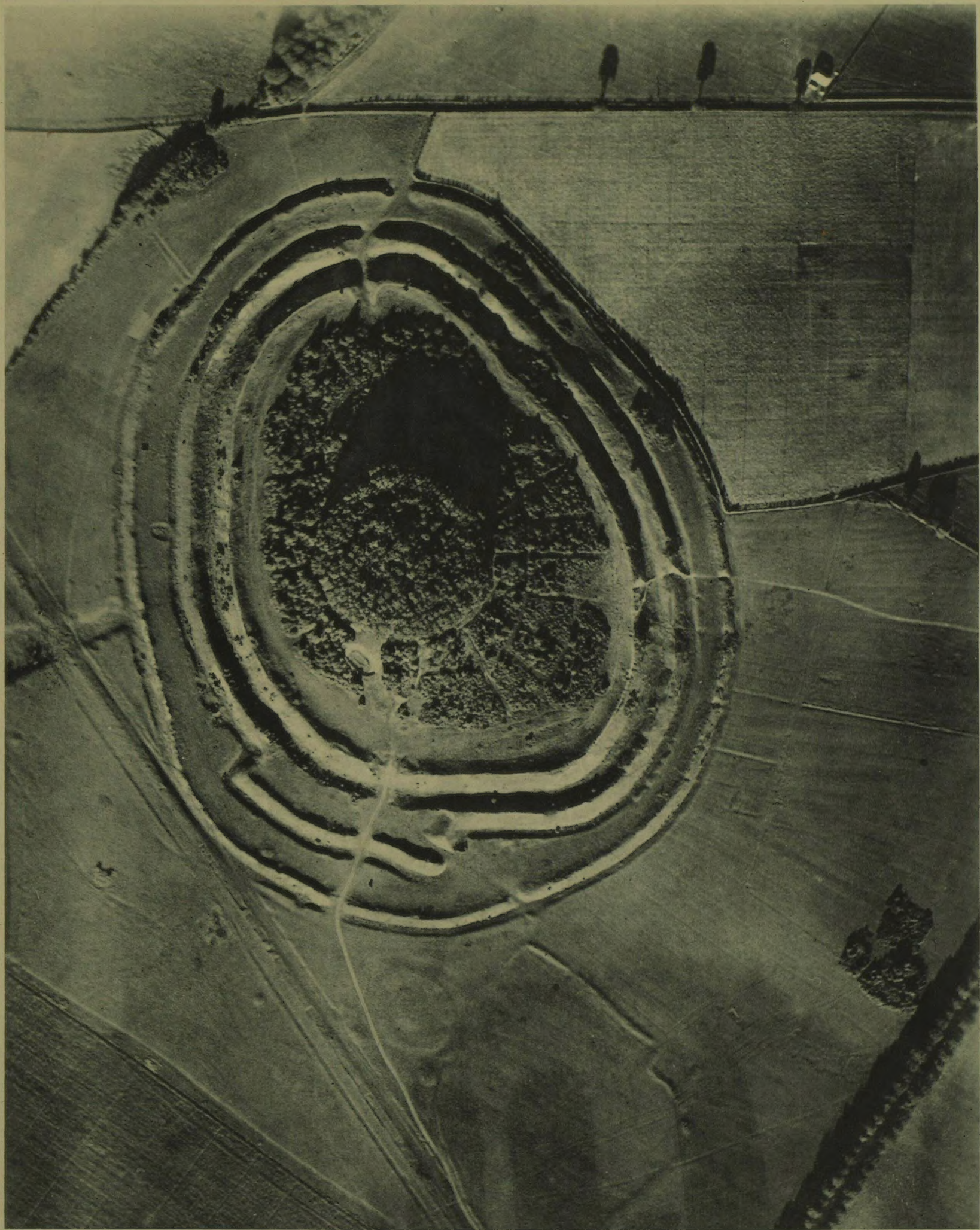
fixed in an aeroplane, records marks on the ground which are invisible to the eye of an observer. That is not so. The observer can see these marks more plainly than the camera, for he sees them in colour. The most remarkable discoveries which have been made are due to plants, which are sensitive to slight differences of soil and moisture. For example, if a ditch has been dug on a chalk down and the down has afterwards been ploughed flat and sown with corn, for ever afterwards the subsoil filling (or silt) of that ditch differs from the adjacent never-disturbed soil. . . . The effect of this moister silt

[Continued opposite.]



# "SECRET" WESSEX FROM THE AIR: A MOST REVELATORY PHOTOGRAPH.

PHOTOGRAPH REPRODUCED FROM "WESSEX FROM THE AIR," BY COURTESY OF THE AUTHORS, MESSRS. O. G. S. CRAWFORD AND ALEXANDER KEILLER, AND OF THE PUBLISHERS, THE OXFORD UNIVERSITY PRESS.



BADBURY, ONE OF THE MOST BEAUTIFUL OF THE HILL-TOP CAMPS OF WESSEX: AN AIR-PHOTOGRAPH SHOWING THE DEFENCES—A DOUBLE LINE OF RAMPARTS, SURROUNDED BY A THIRD.

*Continued.]*

upon a crop of corn is to promote its growth and deepen its colour. Thus from above one sees, and can photograph, a belt of darker-green corn following the line of the vanished ditch. . . . Now the majority of our prehistoric sites, and many later ones, were seamed with ditches and pits. . . . Many exist to-day on the downs, undisturbed and turf-covered; many more have been flattened by cultivation. All of the latter can be re-discovered by air-photography, provided only that the arable has not been allowed to revert to grass. . . . A few words only are necessary to describe the other factors which

enable air-photography to record ancient sites. Prehistoric cultivation banks . . . are revealed because either they throw slight shadows or, when ploughed, appear as belts of lighter soil, from the chalk grains mixed with them. . . . Again, rabbits work in the looser silt of filled-up ditches, . . . and if there are many rabbits a white line, or row of white patches, is visible from the air. Daisies and poppies grow for choice above these ditches, and barrows and hill-top clumps have thus been revealed by white and scarlet circles. Lastly, the low shadows at sunrise and sunset etch the outline of low banks in deep black points.



# The World of the Kinema.

By MICHAEL ORME.

## "WAXWORKS." (AVENUE PAVILION.)

THE removal of a Censor's ban from a film-play may not be so widespread either in its interest or in its influence as, for instance, the licensing of

earned arrow, had not his cunning brain prompted him to change his robes for those of his host. At the wedding he shouts for feasting and for dancing; and, as his frightened subjects bend to the rhythm of the music, he leads the measure with a deadly precision. The scene is extraordinarily impressive in its rhythmic movement, for the minds of all the dancers are so obviously divorced from the automatically swaying bodies, so far removed from the simulated gaiety of the occasion. It is a *danse macabre*, the prelude for further terrors which they, Ivan's victims, are powerless to stop. But they are eventually freed by nothing more tangible than a suggestion. Ivan is told, and believes, that he himself is poisoned, and goes mad in his attempt to stay the inexorable sands of the hour-glass which can determine—so he thinks—the hour of his death. Conrad Veidt's impersonation of the tragic Tsar is truly brilliant.

doorways in such a way that each seems a menace, a monstrous, yawning mouth, closing down on the crouching men who creep through them. The crushing weight of dread is accentuated by the heavy, clogging costumes of the Russian Court and of the wedding party. They seem literally glued to the ground, stunned, a prey to the diabolical desires of their ruler. The same imaginative handling of scenic effects is evident in all the episodes. The second symbolises the relentless yet mysterious pursuit: The notorious murderer is seen as a dream-figure haunting the nightmare-ridden sleep of the weary young poet. The shifting, Cubist backgrounds, the sudden corners, the quaint angles, melt and merge, so that the girl and the youth, clinging to each other as they attempt to escape, meet the dreaded figure whichever way they turn. As a pictorial portrayal of emotion, and as a reconstruction of a dream, this definitely impressionistic episode stands supreme. Its technical ingenuity is amazing; and here the superimposition of figures, the deliberate "patterns" of the purely imaginative settings, are entirely successful in their object.

The final episode relates yet another nocturnal adventure of that very busy potentate, Haroun-al-Raschid, depicted as a gentleman so superbly rotund that his energy commands our respect, even if its aim is dubious! Here all is jollity. The round and comfortable domes of the Persian city, its bulging walls and sly windows, seem to echo the rich chuckles and return the naughty winks of the fat old rascal, who has to hide in the baker's oven, having indiscreetly sought the company of the baker's pretty wife when her lord and master was away from home. Emil Jannings, as the adventurous Caliph, brings to the part a sense of humour, a waggishness, and withal a genial sportiveness that supply the whole film with a fitting finale. A fairy-tale, he seems to say; something to make you shiver, something to make you laugh, something to carry you far away to the land of make-believe.

## THE MAN BEHIND THE GUN.

The perilous adventures of film-stars are often brought to the notice of the public. They form good advertisement matter, for one thing, and they add to the admiration of film-goers who, like Desdemona, love their hero for the dangers that he ran. Indeed, the dangers of a "stunt-actor," or of any player involved in sensational drama, are obvious enough. The runaway coach, the chariot race, the flood, the stampede—the hundred-and-one thrilling inventions of producers and film-makers—are fraught with a peril not, of course, as great as the actual, uncontrolled situations would abound in, but quite great enough to account for many accidents. All this is patent to the most unobservant pleasure-seeker. But what about the man who does the "shooting,"

(Continued on page 134.)



"UNDERGROUND"—A SCENE TAKEN AT LOT'S ROAD: KATE, THE SEAMSTRESS (NORAH BARING) IS MURDERED IN THE POWER STATION BY BERT (CYRIL McLAGLAN).

Ibsen's "Ghosts"; but there can be no doubt that the Censor's action in re-viewing "Waxworks" and revising the decision taken four years ago has given to the general public a fine example of screen-art. This is a picture that really matters in the history of the kinema, inasmuch as its treatment is wholly cinematographic. It borrows nothing from the stage either dramatically or scenically, and is a revelation in the value on the screen of line, light, and shadow.

This remarkable production of Paul Leni has been called experimental, and so it may have been in 1924. Even to-day it has a freshness of vision, an imaginative daring, that is captivating. But there is nothing crude or thin about it. On the contrary, it is a mellow, deep-toned production; it seems, as it were, very sure of itself. For those whose main pleasure in films is derived from a good story-melodrama, crook drama, or romance, as the case may be—its triple form may be annoying, just as a "triple bill" in the theatre seems to split up the evening's enjoyment for some playgoers. But the episodic nature of the drama arises out of the subject itself, and the well-contrasted treatment of each episode makes for a variety, a piquancy, which appear to me both stimulating and entertaining.

The film is built on a foundation that is simplicity itself. A fair-ground: glare of arc-lights, whirling roundabouts, dust, and din. A young man pushes his way through the jostling crowd; obviously a poet. His presence is soon explained. He has come in answer to an advertisement framed by an old showman whose waxworks need a little timely "booming." The poet is speedily introduced to the waxen "stars" of the travelling panopticon—Ivan the Terrible, Jack the Ripper (who, in deference to censorial wishes, has been re-christened Springheel Jack, with whom, however, he has nothing in common either in raiment or in temperament), and finally Haroun-al-Raschid. In the penumbra of the showman's booth the young man finds inspiration for his three stories not only in the life-size puppets themselves, but also in the showman's pretty daughter, whose dimpled charms have caught his roving eye. Thus the writer and the girl, who, wide-eyed with admiration, reads his rapid sentences over his shoulder, figure as hero and heroine of all the episodes, forming thereby a link between the three of them.

The proud proprietor turns the key in Ivan's belted body, and the crazy Tsar awakens to a brief spell of fantastic cruelty. He tortures, he poisons, and in the narrow dungeons where his victims languish he comes to gloat over their final sufferings. Anon he is bidden to a wedding. On his way thither he might have met a well-directed, well-



MR. ANTHONY ASQUITH'S FILM, "UNDERGROUND," A MELODRAMA OF MODERN LONDON, WHICH IS BEING TRADE-SHOWN AT THE PLAZA ON JULY 25: ON THE EMERGENCY STAIRS.

For tragic he makes him, despite his horrible cruelties, and thus saves the whole thing from sheer gruesomeness. He invests the central figure with a fanaticism, a fatality, from which he himself cannot escape. The atmosphere of overhanging doom is heightened by the producer's masterly manipulation of the Russian forms of architecture. It is said that Paul Leni was once an architect and a scenic artist. In any case, he must have studied architectural expression very closely, and is able to extract a degree of meaning from the shapes of his settings that I have never seen equalled. In the episode of Ivan the Terrible he has stunted the beetle-browed and rounded

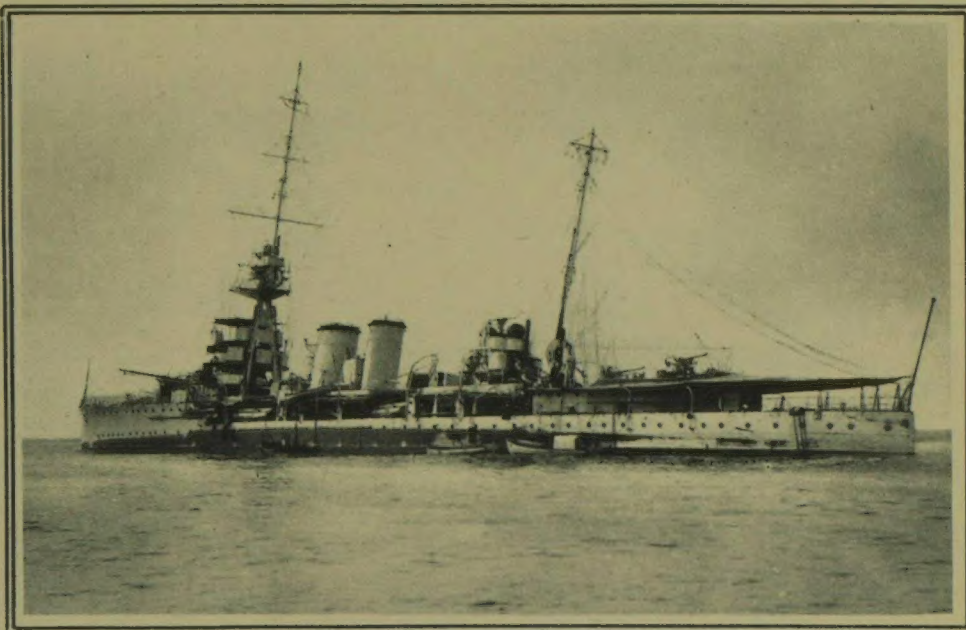


"UNDERGROUND": THE TUBE ATTENDANT HERO, BILL (BRIAN AHERNE) BEATS THE VILLAIN, BERT, IN A STRUGGLE IN A TUBE LIFT.

"Underground," a British film by British Instructional Films, is to be trade-shown on July 25, and is being distributed by Pro Patria Films. The story, scenario, and direction are by Mr. Anthony Asquith. The hero is a Tube attendant; the villain, a worker in Lot's Road Power Station.



# NAVAL OCCASIONS: "DAUNTLESS" AGROUND; AN "ALL-CURVES" SHIP; ART.



"DAUNTLESS" (SINCE BEACHED IN HALIFAX HARBOUR) PHOTOGRAPHED AGROUND: THE SHIP ON THE THURM CAP SHOAL—A STARBOARD VIEW.

The cruiser "Dauntless," it will be recalled, ran aground on the Thurm Cap Shoal, close to Halifax, Nova Scotia, in a dense fog on July 2. No lives were lost; but it was feared that the ship would become a total wreck. Fortunately, very excellent salvage work was done, with

"DAUNTLESS" AGROUND: A PORT-SIDE VIEW OF THE SHIP, TAKEN ON JULY 2 IN THE FOG; SHOWING STAINS FROM THE OIL WHICH WAS RELEASED IN ORDER TO CALM THE SEA.

the result that it was reported on July 12 that the vessel had been safely beached in Halifax Harbour, and was to enter dry dock for repairs. The event was celebrated in the district by thousands waiting on the water-front; and the sirens of all the ships sounded a salute.



"BARONIAL CASTLES, DORÉ TOWERS, FLAT-IRONS, AND CANDLESTICKS ON A FLOATING PLATFORM WHICH SEEMS TO HAVE A BROKEN BACK"! THE "ALL CURVES" JAPANESE CRUISER "KINUGASA."

Describing "Kinugasa," Mr. Oscar Parkes says, under the heading "Baronial Castles, Doré Towers, Flat-Irons and Candlesticks on a Floating Platform which Seems to Have a Broken Back!": "After modelling their war-ships along British lines for over twenty years, the Japanese have recently produced some startlingly original types of cruisers. The 'Kinugasa' seems all curves.

From her curious bows, the deck runs aft in a series of waves, dipping down at the third turret in a gentle slope to the stern. The hull side is slightly wedge-shaped, with six torpedo-ports on either side, and the mast a cone-shaped structure hidden by control-tops and searchlight platforms. Aft the tripod after-mast is a hangar, and the very tall derrick is to handle a plane."



ART IN A MODERN WAR-SHIP: FOUQUERAY'S PAINTING OF THE BATTLE OF AGOSTA, WHICH WAS SPECIALLY DONE FOR THE CRUISER "DUQUESNE."

Save for those who see beauty in sheer efficiency, the charm of the war-ship has gone the way of the old vessels long broken up or retained merely as "specimens." That there is still a feeling for naval art, however, has been made evident once more by the fact that, with the agreement of the French Minister of Marine, the French cruiser "Duquesne" has had specially painted for the vestibule of her Admiral's salon the two pictures by Fouqueray, here illustrated.

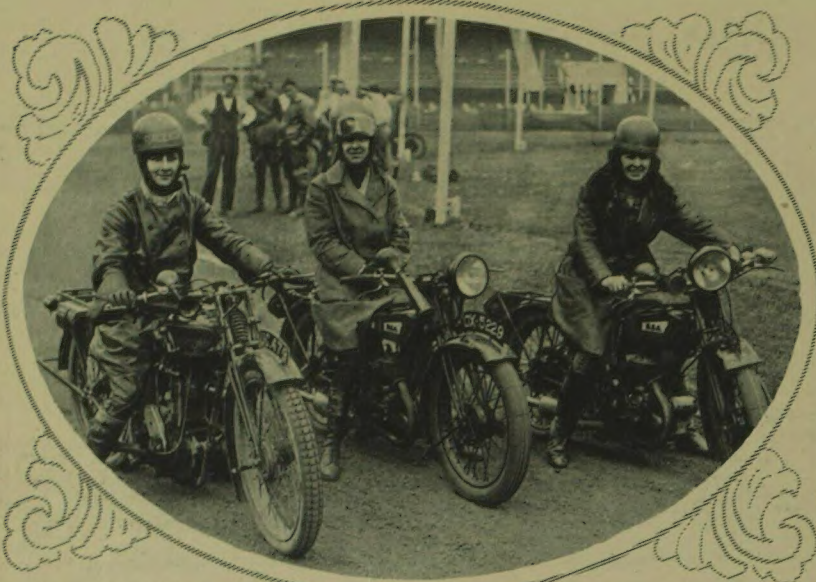


A PAINTING IN THE FRENCH CRUISER "DUQUESNE": DUQUESNE RECEIVING THE SUBMISSION OF BARBARY PIRATES AT ALGIERS IN 1683.

Here is the second of the paintings which decorate the vestibule of the Admiral's salon in the "Duquesne," works specially done by Charles Fouqueray. The Marquis Abraham Duquesne, who was born at Dieppe in 1610, died in Paris in February 1688, after a distinguished career as a naval commander during which he fought in the wars against the Spanish and the Dutch whose combined fleets, under de Ruyter, he defeated off the Sicilian coast on April 22, 1676.



## THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



### WOMEN AND THE NEW SPORT OF DIRT-TRACK MOTOR-CYCLE RACING: THREE COMPETITORS OF THE FUTURE.

At present, at all events, women do not compete against men in dirt-track racing. There is nothing, however, to prevent them driving against one another. A race for women only is to take place soon at Wimbledon. Four girls have entered, and will cycle over two laps. Three of them are here shown ready for a practice race—Miss Jessie Hole, Miss Betty Debenham, and Miss Nancy Debenham.



### THE AUSTRALIAN WOMEN LAWN-TENNIS PLAYERS WHO BEAT THE WOMEN OF ENGLAND AT BOURNEMOUTH.

The women of Australia, playing at the West Hants Lawn-Tennis Club, won by four matches to three. The team, here shown with their manager, Mr. C. Malcolm, consisted of Miss Bickerton, Miss E. F. Boyd, Mrs. O'Hara Wood, and Miss D. Akhurst.



MISS M. A. GUNN.

(Mitcham A.C.) At the Women's Amateur Athletic Association Championships, beat the world's record for women in the Long Jump by covering 18 ft. 7½ in.



MISS M. CLARK.

(South Africa.) Beat the women's world's record at the Women's A.A.A. championships by winning the 100 yards hurdles in 13.4-5 sec.



### MISS K. HITOMI (JAPAN) CONGRATULATED BY LORD LONSDALE AND LADY HEATH.

Miss Hitomi beat the women's British record by throwing the javelin 118 ft. 1 in. She also equalled the world's record (25.4-5 sec.) in winning her second-round heat in the 220 yards. Lady Heath recently set up a world's record by piloting a light sea-plane to 13,400 ft.



### DURING AN ELIMINATING TEST FOR THE OUTBOARD MOTOR-BOAT RACING AT THE WELSH HARP: THE HON. MRS. VICTOR BRUCE.

During eliminating tests, Mrs. Bruce had to abandon her craft, as it was filling. In the actual racing, the engine of her boat broke down at a corner, but she rowed ashore, effected repairs, and then continued the race.



MME. LUNDBORG.

Wife of Lieut. Lundborg, the Swedish airman who rescued General Nobile of the "Italia"; was himself marooned on the ice; and was then saved by Lieut. Schyberg.

### LADY ELLESMERE.

Caused much interest and discussion by dealing with "gate-crashing" at one of her parties. Wife of the fourth Earl. Formerly known as Miss Violet Lambton; daughter of the Hon. F. W. Lambton.



### LADY

### RAVENSDALE.

Has resigned from the Women Voters Union, whose Presidency she accepted not long ago. She is the eldest daughter of the late Lord Curzon of Kedleston.

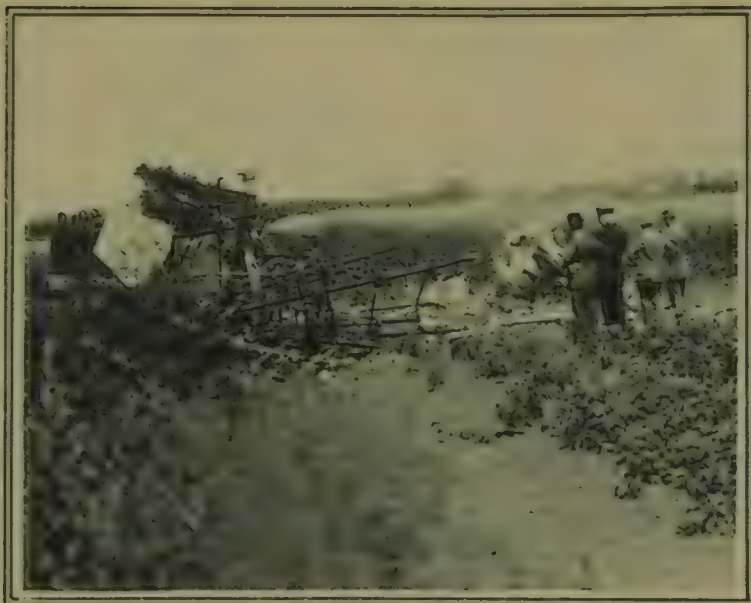


### MISS ZOE LIVESLEY, WHOSE CRAFT WAS IN COLLISION DURING THE OUTBOARD MOTOR-BOAT RACING.

At the start of the first race of the meeting on July 14 there was a good deal of confusion, and some boats capsized. The craft driven by Miss Livesley was in collision with another, and so was put out of the race.



## ITEMS OF INTEREST: PICTURES FROM HOME AND ABROAD.



**THE TRAGIC END OF A TRIAL FLIGHT FROM CROYDON AERODROME: THE REMAINS OF THE AEROPLANE THAT CRASHED AND TOOK FIRE.** During a flight from Croydon on July 13, a Vickers-Vulcan biplane, used only for special flights and for carrying surplus baggage and freight, crashed at Little Woodcote. Fire followed. The pilot managed to climb out of the open cockpit, and one passenger was got out. Two men and two girls were killed.



**A MEMBER OF THE ROYAL FAMILY RIDES UNDER JOCKEY CLUB RULES FOR THE FIRST TIME: THE DUKE OF GLOUCESTER FINISHING THIRD ON JEHU AT SALISBURY.** H.R.H. the Duke of Gloucester was up on Captain E. A. Elgee's Jehu in the Wallop Selling Plate (one mile—straight) at the Bibury Club's annual meeting at Salisbury. He finished third, a result better than had been expected, for the horse started at 20 to 1. The event was won by Mr. R. C. Dawson's Aquilon, with Mr. Wellesley up.



**ACCORDING TO ANCIENT CUSTOM: WINE-PORTERS SWEEPING THE PATH BEFORE THE NEW MASTER OF THE VINTNERS' COMPANY.** One of the City of London's ancient customs is here illustrated—the sweeping of the path before the new Master of the Vintners' Company. The procession is seen passing from Vintners' Hall to St. Michael's, Paternoster Royal, for the annual ceremonial attendance. The new Master is Mr. Charles Breach.



**THE DUKE OF GLOUCESTER VISITING THE CITY FROM WHICH HE DERIVES HIS TITLE: INSPECTING THE GUARD OF HONOUR.** On July 14, the Duke of Gloucester visited Gloucester to receive the honorary freedom of the City, and, incidentally, to pay the first royal visit to it since 1909. In his speech of welcome, the Mayor recalled that Wellington and Nelson were numbered among the Honorary Freemen.



**THE REMARKABLE CHIEF "DECORATION" OF THE NEW PONT DE LA TOURNELLE: THE SAINTE GENEVIEVE BY LANDOWSKI.**

The new Pont de la Tournelle, provisionally inaugurated some months ago, has now received its chief decoration, the remarkable and unusually placed statue of Ste. Geneviève here seen, with the panorama of Notre-Dame, the Cité, and the Ile St. Louis behind it. It is the work of the sculptor Landowski and the architects Guidetti.



# NOVELS OF THE MOMENT.

THE novels of the moment are of the lighter sort. This is as it should be, the holidays being upon us, when reading will be more desultory than deep. But there are a few exceptions. One or two new novels cannot be done justice to unless they are read with deliberation. It is easy to pick them out. Theodore Dreiser's "The Titan" stands in a class by itself. You may not care for Mr. Dreiser, but in dealing with his work you cannot be perfunctory.

"The Titan" (Constable; 7s. 6d.) is the further history of Frank A. Cowperwood, after he was released from the Philadelphia penitentiary. He had been convicted of financial sharp practice, had suffered a year's imprisonment, and was ready to begin life over again. The essential Cowperwood was unchanged. His titanic vision, clarified by enforced solitude, was sweeping to the West, that was all. Chicago and the North-West in the early 'nineties were raw, and teeming with opportunities for the ruthless financier. There is nothing new about the Cowperwood type; it existed in the Middle Ages and in the days of the Pharaohs. It is enlarged only by the immense scope that America affords to predatory genius. So here you have Frank Cowperwood, with his brigandage, his chosen band, his wealth, and his women. With him there could be conquest or defeat, but not peace. All this Mr. Dreiser has set down, with tremendous emphasis, in "The Titan." Another book that is serious, and that has more than an ephemeral interest, is "The Way of Sacrifice" (Knopf; 7s. 6d.), by Fritz von Unruh. It is a passionate, probably a hysterical, outburst, written by a man with his nerves jangled to desperation. Unruh was a Prussian officer who had written a military drama, not exactly rose-coloured, before the war. By a curious mischance, Headquarters commissioned him to write a propaganda novel for the purpose of encouraging the German Army in the struggle before Verdun. "The Way of Sacrifice" was the result—a book so shocking to the Staff that its author was pronounced insane and placed under restraint. It is indeed shocking. It describes the German advance and assaults before Verdun, and the agonised confusion of mind in men carried forward by discipline to face an extremity of suffering. Unruh was not a lunatic: he was a man indicting the lunacy of modern war. Translated, his book shows us the German Army strained to breaking point, though destined to endure to the uttermost before it crumbled.

In less tragic vein—or rather, treating of something less than mass tragedy—is "The Other Gate" (Hutchinson; 7s. 6d.), by Vere Hutchinson. This is a book of short stories. It is introduced by Sheila Kaye-Smith; but the stories speak for themselves, and might have been left to do so. There is irony in them, and fatalism, and a feminine intuition. Little winds of beauty, like the scent of beanfields on a dusty road, blow across the lives of some of Miss Hutchinson's people. The supernatural appears in "Althea" and "The White Cockatoo"—dangerous material, but deftly handled. Good short-story writers are rare, but "The Other Gate" demonstrates that they are not disappearing. Wild and out-of-the-way beings are to be found in Marjorie Bowen's "The Countess Fanny" (Hodder and Stoughton; 7s. 6d.). The scene is laid in Cornwall in the 'fifties. A young Italian Countess was brought to a lonely village on the coast, where she was excusably restless and unhappy. She escaped, and how she escaped, and what the lighthouse on the rocks had to do with her disappearance, is romantically told. The Victorian atmosphere is admirable. It is in strong contrast

with "She Drew the Bolt" (Hutchinson; 7s. 6d.), where young people flee from domestic unhappiness by more modern ways of escape. Edward Elton has hit off the jazzing fever of the age to a nicety, and it cannot be said that the family jars of the Bannars are overdrawn, nor the utter selfishness of Angela and John. He drives one point well home. Which is that vulgarity (the word is rather out of date) is inseparable from the smartness of the young thruster. On the other hand, the characterisation of Marcus nearly falls between two stools. Very nearly, but not quite; Mr. Elton just manages to make him sufficiently convincing for the moral purposes of the book. This is not the case in "The Spider and the Fly" (Nash and Grayson; 7s. 6d.), by Clive Arden. The moral here is heavily underlined by the incredible virtues of the hero, and by

Murray has set out to tell a good story, and has succeeded. The same can be said of "The Hollow Tree" (Long; 7s. 6d.), except that Peter Brook's coincidences are even more miraculous. The timely removal of a long-lost wife, whose continued existence would have been awkward for her husband, is one of the miracles. Seymour Trefusis, having escaped from post-war England, and drifted on to an island off the coast of Brazil, declined to return when the chance was offered him. His reason will interest you.

After the social romances, there remain the thrillers. "The Mirror of Dreams" (Hodder and Stoughton; 7s. 6d.), by Ganpat, falls into this category, because it contains Bolsheviks, intelligence officers, and a secret hidden in the wilds of Asia. It is a book to be recommended highly to anybody who delights in terrific excitements on the Himalayan borderland, where adventure awaits the adventurous. Ganpat has a fertile imagination, and his confidential manner of writing is seductive. "Cherokee Trails" (Hodder and Stoughton; 7s. 6d.), though it is a far cry from Ladakh to Kansas, has the same engaging quality: perhaps because its hero resembles Ganpat's in his simple efficiency when there are assassins about. It gives a realistic account of the Kansas ranchers before the wheat farmer came into his own; and though Tom Simpson's battles with the horse thieves are marvellous, G. W. Ogden sets them down soberly; something very like this may easily have happened thirty years ago in untamed Kansas: and, anyway, it is a glorious yarn. William Le Queux's "The Peril of Helen Marklove" (Jarrolds; 6s.) is exactly what his public expects, so far as the adventures of Helen go. They were lively, and Helen, who had turned out to earn her living after her defaulting father committed suicide, was not a young woman to be crushed by misfortune. One of her gifts—she had many, beauty, of course, among them—was the power of making the most of an intriguing opportunity. She did not stick at trifles, and she was an adept at extricating herself from alarming situations. Her pace was so extraordinarily rapid that even Mr. Le Queux has allowed her a brief career, and the rest of the book is filled up with short stories in which she does not appear.

Finally, here are three murder mysteries. "The Grierson Mystery" (Heinemann; 7s. 6d.) is the best. It is by Lloyd Osbourne, and it is worthy of the collaboration of Robert Louis Stevenson. By the way, how Stevenson would have enjoyed the detective story vogue, and with what joyful zest he would have pitted himself against his modern competitors! To return to "The Grierson Mystery," it is written round the letter that is not to be opened for a year. These letters occur in fiction, but not in fact. Mr. Osbourne makes full play with his. The thrills follow each other in breathless succession. Two gay and gallant young people face desperate odds with gaiety. "The Man from the River" (Collins;

7s. 6d.), by G. D. H. and M. Cole, introduces a murdered man who had been fished out of an Essex stream near the village where Superintendent Wilson, of Scotland Yard, was about to enjoy a holiday. The Superintendent, being on the spot, proceeded to winnow out the murderer from a galaxy of suspects. "Circumstantial Evidence" (Bodley Head; 7s. 6d.), by Andrew Stewart, is written round the unhappy case of the innocent man who narrowly escapes hanging. The evidence is thin, and the coroner's court is left out; but undoubtedly men and women have been convicted with as little proof of guilt against them, and the fate of John Carrington will hold you in suspense.



WINNER OF THE GRAND PRIX DE ROME FOR SCULPTURE:

"THE YOUNG ST. FRANCIS OF ASSISI," BY PIERRE HONORÉ.

"The Young St. Francis of Assisi" has won the Grand Prix de Rome for sculpture for the twenty-year-old Pierre Honoré. The award is made by the Académie des Beaux-Arts.

misunderstandings that, like Maud Muller's troubles in the parody, "are, but didn't ought to be." The married couples—those, that is, who marry before the last page—are excellent, and Clive Arden's observations of everyday life are entertaining. Moreover, the theme of the spider and the fly is well worked out.

"The Broken Marriage" (Murray; 7s. 6d.) is one of the romances that can be read with the comfortable assurance that the author is not a bit troubled about probabilities. It has a swinging plot, and reads so easily that whether it could have occurred in real life does not matter a straw. The truth is, Sinclair



## OLYMPIA THE ART CENTRE: "PIECES" ON SHOW.



A JAMES I. OAK-PANELLED WITHDRAWING-ROOM FROM ALBYNS, IN ESSEX (KEEBLE).



PART OF A JACOBEOAN CARVED-OAK-PANELLED ROOM FROM THE CHANTRY HOUSE, NEWARK, NOTTS—1660 (GILL AND REIGATE).



A JAMES I. CARVED-OAK CHIMNEYPIECE; WITH AN EARLIER STONE FIREPLACE OPENING, OF ABOUT 1580 (KEEBLE).



A GEORGIAN ROOM REMOVED FROM STANWICK HALL, NEAR DARLINGTON, THE RESIDENCE OF THE LATE DOWAGER DUCHESS OF NORTHUMBERLAND (T. CROWTHER AND SON).



A ROOM LENT FOR THE EXHIBITION OF OLD SILVER; WITH PILASTERS FROM WREST PARK, NEAR AMPHILL—EARLY JACOBEOAN; ABOUT 1612 (KEEBLE).



A SHERATON MAHOGANY BOW-FRONT CHINA CABINET; WITH PEAR-DROP CORNICE AND FINELY CARVED PEDIMENT (J. M. BOTIBOL).



A FINELY CARVED MAHOGANY CHIPPENDALE ARM-CHAIR—ABOUT 1760 (STAIR AND ANDREWS).



A CARVED OAK CREDENCE, PROBABLY CARVED BY AN ITALIAN WORKMAN IN ENGLAND—EARLY SIXTEENTH-CENTURY (ACTON SURGEY).

We give here some illustrations of Period Rooms and other exhibits at the Exhibition of Antiques and Works of Art, arranged by the "Daily Telegraph," which was opened at Olympia on July 19, and will close on August 1. The Period Rooms, which were organised by Sir Charles Allom, include a Henry VIII. Linen-fold room, a Gothic room, an Elizabethan room, a Charles II. room, a James I. room, a Jacobean room, and a Georgian room. In addition, there is a special room for the silver exhibit. This has been lent by Messrs. Keeble. A part of it is shown in one of our photographs. The chimneypiece, frieze, and stone fireplace came from Albyns, Essex. The velvet pilasters, decorated with

embroidery, were made for the old dining-room at Wrest Park, near Amptill, Bedfordshire, the seat of the seventh Earl of Kent, in 1612, in preparation for a visit paid by James I. The James I. drawing-room comes from Albyns, in Essex, a house dating from about 1610. The carved-oak chimney in the third photograph is from the south-west oak-room at Albyns. The Georgian room is from Stanwick Hall, which was built early in the eighteenth century, and demolished in 1926. The room had been painted, and many coats of paint had to be removed in the "pickling" before the carving was revealed, in a remarkable state of preservation.



# PICTURES EXHIBITING ANTIQUE FURNITURE: AN ENTERTAINING MEANS OF STUDYING "PERIOD" CRAFTSMANSHIP.



1. SHOWING AN ITALIAN ROOM OF ABOUT 1780; WITH MARBLE FLOOR: A CARICATURE GROUP OF MEMBERS OF THE ENGLISH CLUB IN FLORENCE.



2. SHOWING CHAIRS WITH ELABORATE WHEEL-BACKS (1782); SIR HENRY AND LADY OKENDEN WITH THEIR SON AND NEPHEW—A SILHOUETTE; BY WILLIAM WELLINGS.



3. SHOWING LADDER-BACK CHAIRS OF RARE PATTERN (1782): "TWO LADIES"—A SILHOUETTE BY WILLIAM WELLINGS.

4. WITH A BRASS-BOUND WINE-COOLER AND A TRIPOD TABLE (1781): WILLIAM FEIGGESSON COMMEMORATING HIS SUCCESSION TO RATH, THE FAMILY ESTATE; BY ZOFFANY.



5. WITH OVAL DINING-TABLE WITH CABRIOLE LEGS (ABOUT 1745): A SCENE FROM RICHARDSON'S "PAMELA"; BY JOSEPH HIGHMORE.

6. SHOWING TABLES AND CHAIRS OF THE PERIOD (ABOUT 1745): A DRINKING-PARTY; BY FRANCIS HAYMAN, R.A.



7. A CHAIR, TABLE, AND STOOL, AND A TYPICAL MANTELPIECE OF THE PERIOD (1747): DR. HOADLEY AND DR. MAURICE GREEN; BY FRANCIS HAYMAN, R.A.



8. WITH CHAIRS AND A TABLE WITH CABRIOLE LEGS AND CLUB FEET (ABOUT 1740): SIR ROBERT WALPOLE IN THE STUDIO OF FRANCIS HAYMAN, R.A.



9. INCLUDING CHAIRS WITH SHIELD-SHAPED BACKS AND TABLE EQUIPMENT (1786): "THE TEA PARTY AT EVIAN"; BY GUTTENBRUNN.



10. SHOWING A TABLE WITH CABRIOLE LEGS, A WALNUT BUREAU, AND A BABY'S CHAIR: A DUTCH FAMILY GROUP (ABOUT 1730).



11. AN ELABORATE INTERIOR OF 1771: A GENTLEMAN'S DRESSING-ROOM—WITH A TALL MAHOGANY BUREAU; BY PUGH.



12. AN ENGLISH DRAWING-ROOM OF ABOUT 1780: LADY CONGREVE AND HER CHILDREN; BY PHILIP REINAGLE, R.A.

As is remarked in our article dealing with antique furniture as shown in pictures (see page 112), special interest attaches to the subject at the moment, in view of the Exhibition of Antiques and Works of Art at Olympia (July 12—August 1). With particular reference to the illustrations here given, the following notes are of interest. Fuller details are given in the article already mentioned: (1) The picture of the English Club in Florence shows cabriole-legged chairs of plain Italian pattern, a sofa, a carved and gilt corner-table, and a mirror-sconce fitted with three candles. (2) The wheel-back chairs are uncommon. These may have been by Ince and Mayhew, rivals of Chippendale; or by Hepplewhite. (3) The ladder-back chairs may have been by Ince and Mayhew. (4) On the table are tall wine-glasses, and on the left is a chair of Windsor pattern. (5) Here should be noted, in addition to the table, an upholstered chair with cabriole legs. On the table is a glass stand, or salver, on a foot, and upon it cups for custards, ices, jellies, or syllabub. (6) The chairs, it will be noted,

have scroll-backs, cabriole legs, and club-feet. At either end of the overmantel are carved figures of cherubs holding sconces. (7) Attention may be called to the pole-screen and the circular tripod-table. Dr. Maurice Green was composer to King George II. (8) This painting, by Francis Hayman, shows the artist in his studio working on the portrait of his patron, Sir Robert Walpole, who is criticising the picture. (9) The group shown, which is by the Dresden artist Guttenbrunn, includes Marie Ottilie, Princess of Piedmont, and, beside her, her husband, the Prince. Of the two other ladies, the one with the milk-jug is Lady Erne, and the other is Lady Horville. (10) The little table in the foreground is very like an English table of the period. The baby's chair, with enclosed ledge in front, should be remarked. (11) It will be noted that the pictures shown are in elaborate rococo frames, and that there is an elaborate gilt mirror with wall-lights. The gentleman in his dressing-room is having his hair powdered. (12) This picture is one of the best contemporary records of a drawing-room of its period.



## ANTIQUE FURNITURE IN PICTURES: AN ENTERTAINING METHOD OF STUDY.

By H. CLIFFORD SMITH, M.A., F.S.A., of the Victoria and Albert Museum.

In the following article, Mr. H. Clifford Smith, the well-known connoisseur and antiquary, deals with the study of antique furniture by means of contemporary pictures, a subject of particular interest at the moment in view of the great Exhibition of Antiques and Works of Art at Olympia. The numbers in the article refer to the numbered reproductions on a double-page in this issue. Mr. Clifford Smith, it will be recalled, was the author of "Jewellery in Pictures" in our issue of Dec. 24, 1927.

WHEN we examine the works of the earlier painters, depicting scenes of their own immediate time, we see clearly reflected in them, as in a



A.—AN INTERIOR OF ABOUT 1734; WITH CABRIOLE-LEG FURNITURE IN THE STYLE OF WILLIAM KENT: HOGARTH'S "MARRIAGE À LA MODE—SHORTLY AFTER MARRIAGE."

Hogarth's "Marriage à la Mode—Shortly After Marriage," was painted in 1749, but the furniture and decorations generally point to a style some fifteen years earlier, which became fashionable under the influence of William Kent.

mirror, the changing manners, tastes, and fashions of the day. We get from them, also, a clear idea of the actual backgrounds against which such specimens of furniture and household equipment as have survived were originally set, and so are enabled to recapture that elusive something which, for want of a better phrase, we term the "atmosphere of the past."

The Old Masters were completely independent of archaeological exactitude. They presented faithfully the life of their own day. A painter of the Renaissance would portray a Biblical or classical personage in the surroundings and in the costume of those he saw about him, and his painting had a direct relation to the life of his own time. For that reason such pictures have a real value both as records and as human documents.

"Historical" paintings, of whatever period, which attempt to reconstruct scenes of an earlier date with antiquarian fidelity, bear, as a rule, little or no relation to real life; their characters seem to move as on a stage and in fancy dress, and their furnishings convey merely the sense of the theatre, and so are of little use for our purpose. Contemporary pictures, on the other hand, are of immense value as mirrors of passing fashions, and provide the student of manners with many precious details of the intimate life of bygone days.

The primitive painters delighted in depicting in the minutest detail the furniture and other contents of mediæval rooms and the costumes and occupations of those who used them. Soon after the year 1500 paintings of interiors ceased to be a popular subject for representation in pictures, and views of rooms in which furniture appears are consequently rare in the sixteenth century. Almost the only pieces of furniture that occur in pictures of the time are the chairs in which the "sitters" for portraits are posed.

While the seventeenth-century Dutch painters have left us a wealth of pictorial matter regarding furniture, we learn little from pictures of the furniture of this period used in our own country. With the dawn of the eighteenth century, however, a taste arose for

small family groups, which were known as "Conversation Pieces," and we can glean from them much valuable information concerning the furniture of the English house in Queen Anne and Georgian times.

The caricature group (Fig. 1) of the members of an English club in Florence about 1750, by Thomas Patch, is interesting as showing an Italian room of the period, with marble floor, cabriole-legged chairs of plain Italian pattern, a sofa, a carved and gilt corner table, and a mirror scone fitted with three candles. The pictures on the walls, it will be observed, are also caricatures. The silhouettes (Figs. 2 and 3), both painted in 1782, are fine examples of the work of William Wellings. The two ladies in the picture No. 3 are seated on carved ladder-back chairs of elaborate and rare pattern, which may have been the work of the cabinet-makers Ince and Mayhew—rivals of the famous Chippendale. The chairs shown in the picture No. 2, on which Lady Oxenden and her son and nephew are seated, are of an uncommon wheel-back design, and may perhaps be by the same makers, or possibly by the cabinet-maker Hepplewhite.

The picture (Fig. 4) painted by Zoffany in 1781 shows William Ferguson commemorating his succession to Raith, the family estate. On the table are tall wine-glasses; on the left is a chair of Windsor pattern; and on the right a brass-bound wine-cooler which is still preserved by his successor, the present owner of the picture.

One of the most attractive records of English domestic life of the early eighteenth century is the set of pictures painted by Joseph Highmore, about 1745, as illustrations to Samuel Richardson's novel "Pamela." In the picture entitled "Lady Danvers Ill-Treats Pamela" (Fig. 5), we observe an oval dining-table with swinging cabriole legs, and an upholstered chair with legs of similar design. On the table is a glass stand, or salver, on a foot, and upon it are cups for custards, ices, syllabub, or jellies. The windows are curtained from above.

In the portrait group by Hayman (Fig. 6), painted about 1745, the figures are seated round an oval table on chairs with scroll-backs, cabriole legs, and club feet. In the centre of the table is a silver wine-jug, and round it are trumpet-shaped wine-glasses. Above the marble mantelpiece is an oval landscape wreathed with foliage, and at either end of the overmantel are carved figures of cherubs holding sconces. The picture of Dr. Hoadley and Dr. Maurice Green—composer to George II.—painted by Hayman in 1747, shows an interesting interior with panelled walls and tall marble mantelpiece of the period with Chinese porcelain upon the shelf (Fig. 7). The furniture consists of a chair and stool upholstered in brocade, a pole-screen, and a circular tripod table.

The scene (Fig. 8) painted by Francis Hayman, R.A., about 1740, represents the artist in his studio at work upon the portrait of his patron, Sir Robert Walpole, who is criticising the picture. The sitter's arm-chair has club feet and a leather back and seat, and behind is another chair with a scroll-back. The side-table, on which are pieces of sculpture, has a simple cabriole leg. The walls of the room are painted green. The delightful picture shown in Fig. 9, painted in 1786 by the Dresden artist Guttentbrunn, is entitled "The Tea Party at Evian." The group includes Marie Clotilde, Princess of Piedmont, sister of Louis XVI., on the left, and, beside her, her husband, the Prince of Piedmont. Of the two other ladies, the one with the milk-jug is Lady Erne—to whom the Princess gave the picture—the other is Lady Hervey. Notice the chairs with shield-shaped

backs, the rush-topped stool with a cushion tied to it at the corners, and the beautifully drawn equipment of the tea-table, with its tall silver urn.

The domestic group (Fig. 10), which has been thought to represent a scene from a play, is by a Dutch artist of the early eighteenth century. The little table in the foreground closely resembles an English table of the period; while the chairs and the walnut bureau on the open flap of which the husband rests his arm offer interesting comparison with contemporary Queen Anne furniture. The baby's chair, with enclosed ledge in front, is worthy of notice. The interesting and rare engraving (Fig. 11), dated 1771, entitled "A Gentleman's Dressing-Room," shows an interior of the period with a tall mahogany bureau, an embroidered fire-screen, a marble mantelpiece with a mirror and sconces, and pictures in elaborate rococo frames.\*

In the group of Lady Congreve and her children, painted by Philip Reinagle, R.A., we have one of the most valuable existing contemporary records of the arrangement of a typical English drawing-room of about 1780 (Fig. 12). Notice must be taken of the disposal of the furniture, which is mainly set flat against the walls, the pictures and sconces, the equipment of the fireplace—with hob grate, fire-irons, and curved steel fender, beyond which the hearth-stone extends—and the fine Axminster carpet.

Hogarth, the first master of the English school, besides preserving for us the spirit of his age, is of outstanding importance as recording the furnishing and decorations of English houses towards the middle of the eighteenth century. His best interior is the famous second scene of "Marriage à la Mode," entitled "Shortly After Marriage" (A). Though painted in 1749, the furniture and decorations generally point to a style some fifteen years earlier, which became fashionable under the influence of William Kent. The table at which the young wife has been taking tea has heavy scroll legs, while the cabriole legs of the rest of the furniture, the chairs and card-tables, seem to follow Hogarth's conception of the "line of beauty"—"adverse alike to crooked and to straight."

The interior of the Library at Holland House, painted in 1847 by C. R. Leslie, shows the Jacobean long gallery with its carved overmantel and panelled door (B). The walls are entirely lined with books, save for a row of pictures packed between the top of the shelves and the ceiling. Lord and Lady Holland are seated at a Louis XV. marquetry table.



B.—AN INTERIOR WITH JACOBEOAN MANTELPCE AND DOOR (1847): THE LIBRARY OF HOLLAND HOUSE; PAINTED BY C. R. LESLIE, R.A. Lord and Lady Holland are seated at a Louis XV. marquetry table; with their librarian, Dr. Allen, in the background.

marquetry table, with Dr. Allen, their librarian, in the background. The rest of the furniture—which is English—is evidently contemporary with the picture.

\* This engraving is exhibited by the author as an example of "Furniture in Pictures" in the Loan Section of the Exhibition of Antiques and Works of Art at Olympia.



## THE CAMERA AS RECORDER:



THE OCCUPATION OF PEKING BY THE SOUTHERN FORCES: SHANSI TROOPS ENTERING THE CITY WHOSE NAME IS NOW PEIPIN.

In the early days of the occupation of Peking, it was announced that some five thousand Shansi troops had been brought into the city. Before that, martial law was being enforced.



THE FIRST AND SECOND PRESIDENTS OF THE GERMAN REPUBLIC ON POSTAGE-STAMPS: HERR FRIEDRICH EBERT AND MARSHAL VON HINDENBURG.

These two stamps are to be put into circulation in Germany on September 1. It will be remembered that Herr Friedrich Ebert held office from February 11, 1919, till his death on February 28, 1925. Marshal von Hindenburg was elected President on April 26, 1925.



PEKING REJOICES AT THE OCCUPATION OF THE CITY BY THE SOUTHERN FORCES: NATIONALIST FLAGS FLYING IN "THE CITY NOW CALLED PEIPIN."

General Yen Hsi-Shan's forces occupied Peking on June 8. Chang-Tso-Lin's troops left without disorder. General Yen Hsi-Shan is essentially "correct" in his attitude, and is known as the model Tu-chun. The name Peking has now been supplanted by Peipin.

## NEWS BY PHOTOGRAPHY.



MADE FROM THE CREMATED REMAINS OF VICTIMS OF THE GREAT EARTHQUAKE IN JAPAN IN 1923: A REMARKABLE BUDDHA.

This image, we are informed, has been made of the cremated remains of the victims of the earthquake in Japan in 1923, and was recently dedicated in the Earthquake Memorial Hall, Tokio.



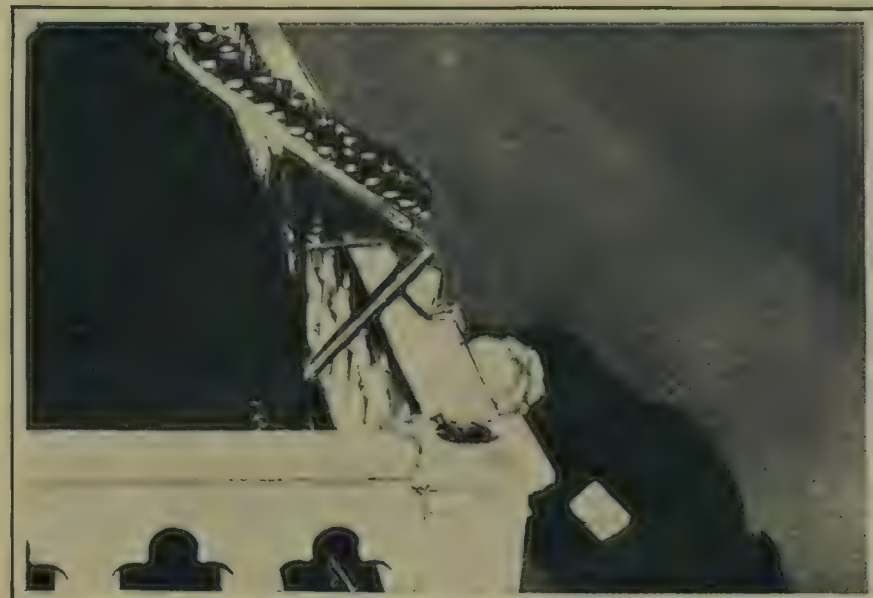
A PETITIONER ARRESTED (RIGHT) FOR STOPPING THE CAR OF THE EMPEROR OF JAPAN (LEFT): AN INCIDENT OF HIS MAJESTY'S VISIT TO PRINCESS HISA'S GRAVE.

On June 19, the Emperor of Japan was driving, with the Empress, to the grave of the infant Prince Hisa, at Koishikawa, when a man holding a petition stepped in front of the Imperial car, which pulled up. The man, who was immediately arrested, proved to be a pedlar of patent medicines whose activities the police had been controlling. Such "direct appeals" are increasing.



LAYING THE FOUNDATION-STONE OF THE CORONATION BANQUETING HALL, AT KYOTO, ON JUNE 8: BEARING THE MAIN RIDGE-POLE FOR THE ROOF.

The ceremony of the laying of the foundation-stone of the Coronation Banqueting Hall was held at Kyoto on June 8. Here we see the bearing of the main ridge-pole for the roof. The Emperor Hirohito, who was born at Tokio on April 29, 1901, succeeded his father, the Emperor Yoshihito, on December 25, 1926. He was married to Princess Nagako on January 26, 1924.



A SNAPSHOT TAKEN BY A DETECTIVE CAMERA: A THIEF PHOTOGRAPHED BY HIMSELF WHILE ATTEMPTING TO BREAK OPEN A CHURCH'S POOR-BOX.

The detective camera consists of a camera which acts mechanically when "set off" unsuspectingly by a thief. This photograph was taken near the poor-box of St. Joseph's Catholic Church, The Bronx, New York, and it is thought that the thief will be identified by means of it as a man who was caught running away from the church. Flashlight powder is used.



A NEW FORM OF "HAUSSMANNISING": A GERMAN TOWN OF THE FUTURE, WITH STREETS RADIATING FROM THE CENTRE, AND WIDE OPEN SPACES.

The photograph shows a model which was to be seen at a recent housing and town-planning exhibition in Dresden, and illustrates what is described as a town of the future. The broad main thoroughfares of this, it will be noted, radiate from the centre. Thus, apparently, Germany may be "Haussmannised" as Paris was, though not as a sequel to fighting in her capital.



# The Scientific Side of the Detection of Crime.

## No. V.—MALEFACTORS—AND INVESTIGATORS—AT WORK.\*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Bérout, Director of the Marseilles Scientific Police Laboratories.

IT is not my intention in this article to go into the genesis of crime as formulated by Lombroso or Lacassagne, although this important section and its corollary, the prevention of crime—or, rather, the suppression of criminal tendencies in the young—is a problem well worth studying. But for the moment I merely desire to review some of the many methods of the professional malefactor, and the manner in which the officers of the law combat and checkmate him. I hope that, by relating in detail a few of the countless schemes which have been evolved by those who covet riches but eschew hard work, I may perhaps make their task more difficult.

Roughly, I suppose, crime can be divided into two broad general classes: The conspiracies and plots—frauds, confidence tricks, and blackmail; and the most brutal crimes of violence, under which heading come robberies, burglaries, thefts, and murder for gain. Murder, unless premeditated, is not always the act of a criminal, for it is often the result of a sudden snapping of mental balance and sanity. Very rarely does any postulant to the lawless legion begin on a large scale. Petty thefts known as "pinching" are generally the first step. He has his apprenticeship to serve. Later on, personal aptitude leads him to select a speciality.

Every child left to its own devices instinctively becomes a primitive. The desire to find secret hiding places, the lust of fighting, the impulse to belong to a band, are so many manifestations of a reversion to savagery, and with this reversion comes a relaxing of the moral and social fetters. Then expeditions to acquire property dishonestly, usually under the leadership of a more daring or more experienced chief, are undertaken. A spell in a reformatory, or, later in life, a term in prison, kills his last scruples and makes him a criminal for life. To the courageous, especially if he has learnt the rudiments of a mechanic's trade, burglary offers many illusory advantages. Or he may join a gang of pickpockets. If the latter, he must start at the bottom of the ladder, for there are many grades and many intricacies in this profession. Generally an efficient gang is composed of six or eight members. There are the "beaters," whose duty it is to watch, follow, and indicate those who are worth robbing; the auxiliaries, who stumble against the victim, surround him, and engage his attention whilst the "hand" operates; and the "carrier." The "hand" is a skilful artist. Years of practice have transformed the index and second fingers of his right hand into powerful, dexterous pincers. The index has been developed until it is as long as the middle finger, and the grip of these pincers is astounding. It is never the whole hand which enters the pocket. Only those two slender, supple, but immensely strong fingers. The instant the coveted object has been "lifted" it is passed to the carrier, who at once disappears. Thus an arrest and search of the "hand" leads to nothing. Sometimes there are two carriers. The first passes the loot to the second, in case his sudden flight should appear suspicious. These gangs work in tube or hotel lifts, in packed omnibuses and trains, and, of course, wherever a crowd collects. Often they even provide their own "stunt," which may be a man who falls and apparently hurts himself badly, a street show, or a violent quarrel. Some pickpockets prefer to work alone, however. They cover themselves by an unfolded newspaper or a coat carried over their left arm, and operate only during the rush hours. A sudden jerk of the lift or vehicle causes them to lose their balance and lurch against a fellow traveller. Apologies follow, and perhaps a hearty joke; but that moment has sufficed. Not long ago a clever gang worked the tube lifts and used a pretty girl to hold the victim's attention. They had two

methods. One of the gang carried a walking-stick, at the end of which was a tiny grip worked from the handle. With this he would pull at the ends of a man's shoe-lace, causing it to become unfastened. Then at an opportune moment the girl would point this out to him. Naturally, the man could do no less than thank her and stoop to tie it. That was the signal

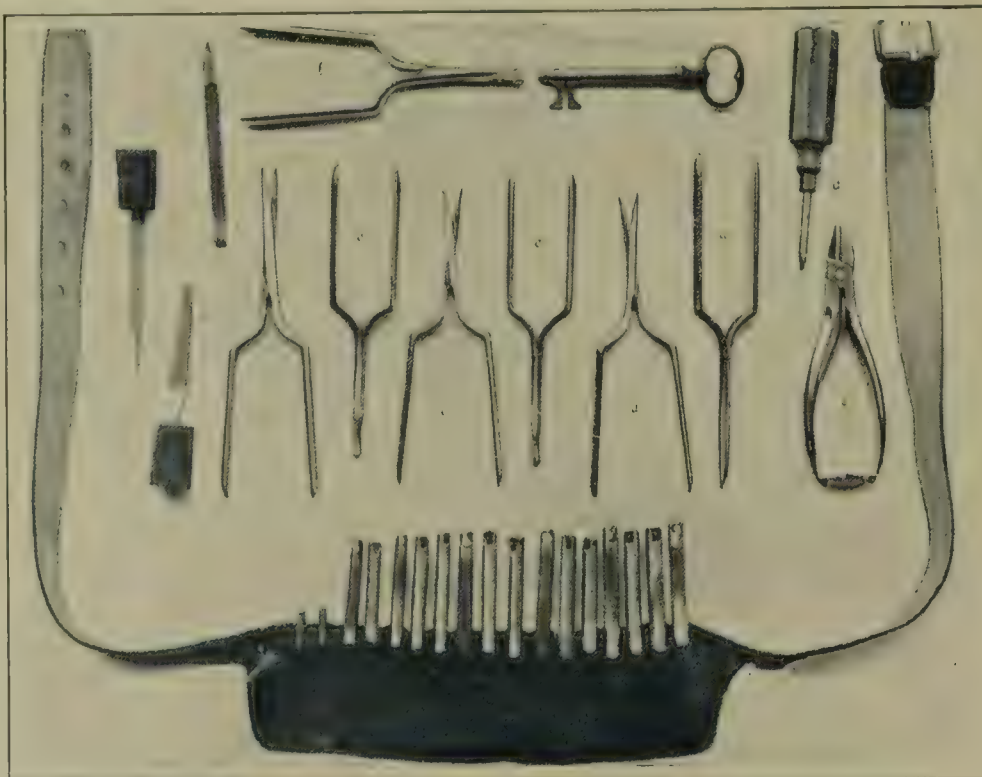
and her bag. By this means the man's hands were both occupied—and, since the girl was very pretty, his attention also.

Criminal investigation departments are combating these malefactors very successfully by a methodical study of the numerous tricks and a careful classification of photographs and finger-prints. To these are added a detailed report of their haunts, their habits, and favourite hunting grounds, and a very complete list of the receivers who buy the stolen watches and jewellery. Many of these "fences" are spies in the pay of the police, and assist them very materially in bringing the human parasites to book. But the ubiquitous detective, so long as he can dress inconspicuously and preserve his incognito, by mingling with the crowd, can best protect the community. His long experience and extensive knowledge of the methods of the light-fingered gentry help him greatly. But there are not enough men available to watch all the spots favourable to pocket-picking; and the citizen who must thread his way daily through crowded streets and travel in trains packed to their limit must learn to guard his valuables by carrying these in such fashion that they cannot be easily found. Hip-pockets, waistcoat and breast pockets are always at the mercy of the "hand."

Burglars have moved with the times, and are to-day excellently equipped. Science, whilst arming the police, has also placed many efficient instruments at the disposal of the modern Bill Sikes. Fortunately, his work inevitably leaves traces behind, which, when

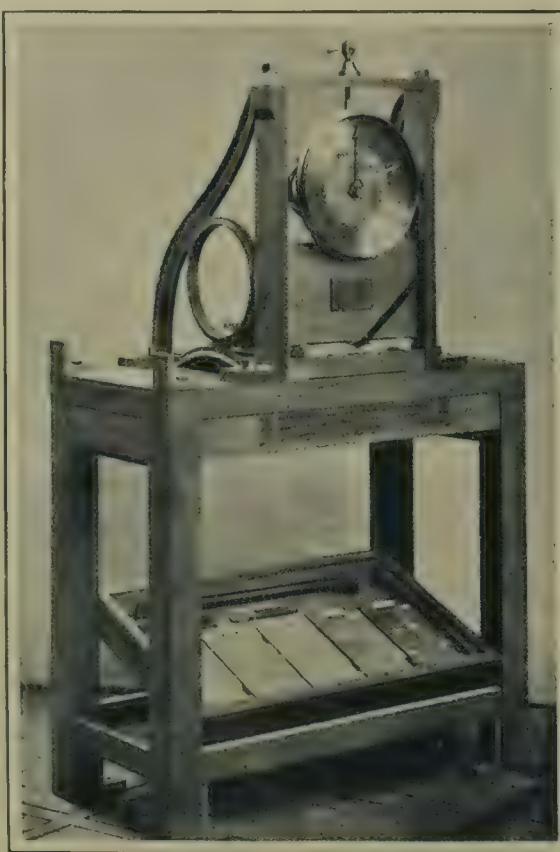
submitted to the scientist, become glaring clues that lead to his capture. In fact, the more perfect his equipment the more easily is he identified. This may seem a paradox, but it is not so. A lock picked with a wire or a catch pushed back with the blade of a pocket-knife has no individual characteristics. It is generally the work of an amateur who breaks into a house because it is easily accessible. His booty is usually unimportant and easily converted into money. The gangs who employ oxy-acetylene blowpipes, ratchet drills, sliding jemmys, and jointed levers acquire a personal touch in their use which the investigator learns to recognise as their signature. Furthermore, they only go after big hauls, and, since they are professionals, do not remain idle long. Nor is a modern safe-breaker's outfit easily transported. A car is needed. All these are weak spots in their armour. If their expedition has been successful, the spoil cannot be "passed" quickly; this compels them to have recourse to receivers or women; and, finally, a complex outfit necessitates the presence of several assistants. If numbers are strength in most cases, numbers inevitably spell capture to the criminal. Photograph No. 4 is a complete and up-to-date burglar's equipment, which was seized by the police. At the top are cylinders of oxygen and hydrogen and the formidable blowpipe. In front of the central cylinder is a pocket encyclopædia of criminal law, which the chief of the band had studied carefully in order to learn what risks he ran. Powerful crowbars, levers, and jemmys in profusion are seen beside the bag containing skeleton keys. This gang had taken the precaution of always carrying faked numbers ready to be placed on any car they "borrowed" whilst on their exhibition.

No. 5 is the photograph of a jeweller's safe of tempered steel which their instruments ripped open as though it were a tin of fruit. Alas for their science! Two empty gas cylinders that were forgotten on the scene of this exploit bore the name of the oxygen company that had supplied them, and within a week the whole gang was caught. The revolvers found in their possession when the police raided their headquarters proved conclusively that they would not have stopped short of murder if interrupted whilst at work. No. 7 is another collection, now in the Lyons police museum, which belonged to an international



1. THE EQUIPMENT OF A HOTEL THIEF: A REMARKABLE CASE OF TOOLS CARRIED IN A BELT. The "curling-tongs" are slender, immensely strong pliers with which the end of a key in a lock may be gripped from the outside of the door and turned.—[Photographed by Courtesy of R. A. Reiss.]

for a stumble or a crush from the others, and the "hand" did its work. Or the girl would suddenly notice that her own shoe-lace was dangling. With a winsome smile she requested the unhappy man whose purse or watch was to be lifted to hold her paper



2. BERTILLON'S FAMOUS "EFACTOMETRE": A DEVICE SHOWING IN KILOGRAMMES THE STRENGTH EXPENDED IN FORCING OPEN A DOOR OR A DRAWER, AND THUS INDICATING WHETHER A MAN OR A WOMAN, A YOUTH OR A GANG, SHOULD BE SOUGHT.



## SCIENTIFIC DETECTION: THE EQUIPMENT OF SAFE-BREAKERS AND BURGLARS.



3. A BURGLAR'S JOINTED TOOL—EASILY TAKEN TO PIECES AND CARRIED IN THE POCKET.



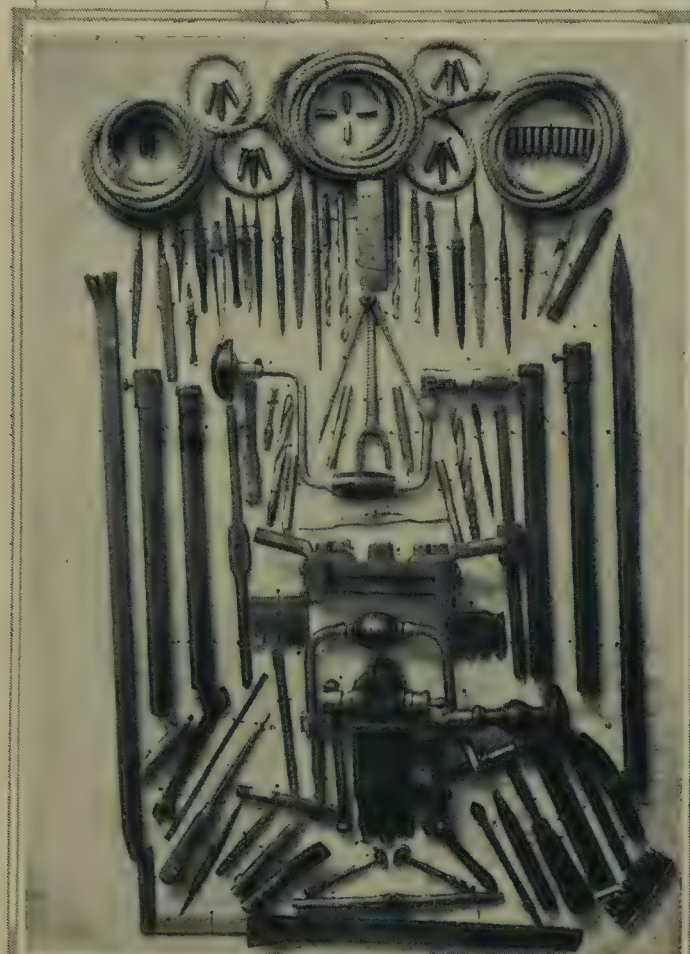
4. THE EQUIPMENT OF UP-TO-DATE BURGLARS: A COLLECTION INCLUDING CYLINDERS OF OXYGEN AND HYDROGEN, AND A FORMIDABLE BLOWPIPE.



5. A JEWELLER'S SAFE OF TEMPERED STEEL, RIPPED OPEN AS THOUGH IT WERE A TIN BY THE BURGLARS WHOSE TOOLS ARE SHOWN IN NO. 4.



6. A BURGLAR'S DOUBLE-ENDED TOOL: A "DANGEROUS" STEEL IMPLEMENT.



7. FORMERLY THE PROPERTY OF AN INTERNATIONAL GANG OF THIEVES: A COLLECTION INCLUDING ROPES USED FOR CLIMBING INTO HOUSES FROM THE ROOF.



8. A SAFE OPENED BY THIEVES: A RESULT OF THE WORK OF THE INTERNATIONAL BAND A COLLECTION OF WHOSE TOOLS IS SHOWN IN PHOTOGRAPH NO. 7.

Photograph No. 4 shows the complete equipment of up-to-date burglars as seized by the Police. At the top are cylinders of oxygen and hydrogen and a blowpipe. In front of the centre cylinder is a pocket encyclopædia studied by the chief of the band! Further, there is a profusion of powerful crowbars, levers, and jemmys; with a bag of skeleton keys, and faked numbers for placing on motor-cars. In connection with such elaborate outfits, Mr. Ashton-Wolfe points out in the article on the opposite page that "the gangs who employ oxy-acetylene blowpipes, ratchet

drills, sliding jemmys, and jointed levers, acquire a personal touch in their use which the investigator learns to recognise as their signature. . . . Nor is a modern safe-breaker's outfit easily transported. A car is needed." In Photograph No. 7 is a collection now in the hands of the Lyons Police. It belonged to an international gang. The ropes were used by two of their specialists for climbing into houses from the roof; and the loading clips and cartridges belonged to their weapons.



# General Elections and Sovereign Peoples.

By **SIGNOR GUGLIELMO FERRERO,**

*the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THE Sovereign People are not work-shy. Japan, Poland, France, and Germany have had general elections this year. Soon it will be Belgium's turn. The United States will elect the President of their Confederation. In the first months of 1929 Great Britain will elect a new Parliament. There were General Elections from time to time even before 1914. They were then of secondary importance, except in the case of Switzerland, England, France, and the United States of America. The Peoples were fictitious sovereigns; the real sovereigns in the whole of Asia and of Europe, with the exception of Switzerland, France, and England, were the Kings and Emperors, with their Ministers, favourites, and cliques. Europe was governed by the Courts; that is to say, by the Antechambers far more than by the Chambers. To-day the result of these great national consultations is awaited everywhere with anxiety. What hopes and fears were raised by the German elections! Why? All the Emperors and most of the Kings have disappeared; nearly all the Courts are closed; the numerous *personnel* which inhabited them are dying out in obscurity and are dispersed. From one day to another, in Germany as in Greece, in Austria as in Hungary, the peoples have awakened and become effective sovereigns, because their old sovereigns are gone.

It had been predicted that a new Europe would grow out of the World War. For ten years, philosophers, statesmen, poets, and charlatans have sought everywhere for that new Europe which the war was to have created, and they cannot find it anywhere. But it is there, that new Europe created by the World War. It is the Europe in which the will of the people, which was a mere constitutional fiction up to 1914, is in process of being transformed into a living acting reality, in which universal suffrage becomes the source of authority and the supreme legalisation of power; it is a Europe where, of the two principles of authority that can alone be accepted by the spirit of civilised peoples, the principle of delegation or choice has almost entirely eliminated the hereditary principle.

One may judge it as one pleases, and draw from it the most different prognostications; the fact remains that this event has an enormous importance. It is the result of two revolutions: 1789 and 1848. Its importance is increased by its having come as a surprise when no one was expecting it. Though ten years have passed since it first came into being, we are hardly beginning to notice it even now. It was not announced by any presentiment in literature, philosophy, or history, or in the intellectual or political movement during the half-century which preceded it. After 1870 the revolution of 1848 seemed only a temporary check, the folly of the intoxication of a day without a morrow. For half a century philosophy and philosophers easily made for themselves a world-wide reputation for profundity by demonstrating that the Sovereignty of the People was only a hollow abstraction of superficial spirits, when it was not a mystification of unscrupulous politicians. And now suddenly this hollow ideology has become the one living reality, for it is the only source of legitimate power, and the great directing force of the State.

European and American thought since 1870 has been original, subtle, audacious, and ingenious. It is evident, however, that it understood nothing of what was preparing in the world. We were all blind. As we were not able to foresee it, we should at least try to see now; to understand at last that reality which surprised us like an avalanche. Where did it come from? What good and what evil will it bring us? What social and moral transformations will it impose on us? The problem is an immense one. It affects all the vital questions of our

day. We will touch to-day by detached considerations on some points which the last general elections have made more interesting.

The doctrine of universal suffrage is at bottom merely the application to the great modern States of the delegation of power which we find under different forms in all epochs and all countries. It would be interesting to discover why a doctrine which was in reality so old passed, when it appeared in the nineteenth century, for an ultra-

easily by their brilliant and fallacious logic; against juvenile inexperience over-excited by reading and the first contact with life; desperate or impatient ambitions; class or group malice exasperated by the conventions of legal order, which are too often unjust; vain or simple-minded intellectual solitaires; ignoramuses who wish to acquire science at little cost; irresponsible dilettanti who see a game in everything, even in politics; and superior spirits who allow themselves to be too much irritated by the incurable mediocrity of human nature.

Paradox? Let us set to work and use our common-sense to judge whether it is so. In the great modern countries universal suffrage is an immense heterogeneous whole. Take Germany, for example. Its electoral body is composed of thirty million persons. There are in that mass men and women, young and old, rich and poor, believers and sceptics, Jews and Christians, Protestants and Catholics, learned and ignorant, town dwellers and peasants, merchants and agriculturists, workmen and employees, capitalists and technicians, jurists and artists, literary men and professors, communists and nationalists, republicans and monarchists, socialists and citizens. This enumeration might be continued indefinitely. All the complexity of our civilisation is to be found in that electoral body of gigantic proportions.

The complication is a little less in those countries, which are becoming more and more rare, in which the electoral right is still a masculine monopoly; but it is still very great. One cannot see what extreme idea, what destructive aspiration, what revolutionary affirmation could by itself unite and inflame so many millions of such different men. An extreme and revolutionary idea can only hold and unite a homogeneous minority. Left to itself, in a country of old civilisation, universal suffrage must necessarily endeavour to express and satisfy all aspirations, and all interests which have a certain power behind them; and, as those aspirations and interests are numerous and depend on opposite doctrines and traditions, universal suffrage must divide itself into a certain number of parties, which, either by struggling with each other or by coming to an agreement together, mutually limit themselves. The result can only be a government of conciliation in which the reactionary and revolutionary parties play the parts of two extremes co-operating to determine an average.

The whole history of the nineteenth century is a proof of this truth. Why did the revolution of 1848 come to nothing? It had been made by homogeneous minorities which professed a certain number of revolutionary doctrines, among which was the doctrine, which at that time seemed very revolutionary, that the only true Sovereign was the People. These revolutionary minorities, after having overthrown Louis Philippe, consecrated the Sovereign People by substituting universal suffrage for the restricted and privileged suffrage of the Philippine monarchy. But the new Sovereign in the general elections which took place on Easter Day, 1848, elected a Chamber of which one-half was composed of monarchists and the other half of very timid and conservative republicans. The extreme parties, who had founded the republic, were represented by a very small minority. They ended by rising up in June against the Sovereign People whom they had

crowned in February. There was a revolt of the extreme parties against universal suffrage; the famous June days arrested the course of the revolution. Doubts, fears, hesitations were aroused in all classes; the new Sovereign was terrified of the crown they wished him to wear.

Are more recent examples desired? In 1922, a few weeks after the advent of Fascism in Italy, I made a short journey in French Switzerland. I found that the rich and intellectual classes there were very anxious. The Communist party had succeeded in submitting to a popular Referendum a project of law which, under the pretext

[Continued on page 142.]



"A MASTERPIECE OF MODERN CALLIGRAPHY AND A MANUSCRIPT OF THE GREATEST INTEREST"—THE *ÆNEID* OF VIRGIL; WITH DECORATIONS BY WILLIAM MORRIS; AND MINIATURES AFTER DRAWINGS BY BURNE-JONES: THE FIRST PAGE.

Messrs. Sotheby arranged to sell on July 18 an extremely fine manuscript on vellum, by William Morris and Gaily Hewitt, of the *Æneid* of Virgil; with decorations by William Morris and Mrs. Louise Powell, and miniatures, after drawings by Burne-Jones, by the late Charles Fairfax Murray. The work was begun by Morris in the winter of 1874-5, and he did the majority of the writing, which was completed by Gaily Hewitt. Mrs. Powell drew the borders, based on the Kelmescott Chaucer borders, to the opening pages of the twelve books; and Charles Fairfax Murray painted half-page miniatures and historiated miniatures from designs by Burne-Jones which are now in the Fitzwilliam Museum.

Reproduced by Courtesy of Messrs. Sotheby.

revolutionary novelty. But the marvel is increased when we note how conservative and static universal suffrage is everywhere. There is no exaggeration in saying that, while monarchy has almost completely disappeared, religion has been weakened, and the spirit of tradition has been annihilated, universal suffrage remains the last great conservative force of our time, which has replaced all others. In the midst of the general mobilisation of our whole existence, it preserves the immobility of all heavy and massive things. It is the great defence against extreme ideas of the Right or the Left, and against the spirits and the passions which allow themselves to be dazzled so



## The £175,000 Raphael Shown in London: An Exhibit at Olympia.

REPRODUCED BY COURTESY OF MESSRS. DUFFEN BROTHERS, LTD.; AND BY ARRANGEMENT WITH "APOLLO."



"THE MADONNA OF 1508," WHICH IS SIGNED AND DATED ON THE BORDER OF THE VIRGIN'S ROBE: THE WORLD-FAMOUS RAPHAEL, WHICH IS TO BE SEEN AT THE EXHIBITION OF ANTIQUES AND WORKS OF ART.

It will be remembered that we reproduced this world-famous picture in monochrome in our issue of May 19 last, immediately after it had been announced that Sir Joseph Duveen had bought it—at a "record" price which can now be definitely given as £175,000—from Lady Desborough, who inherited the late Earl Cowper's art collection at Panshanger. The interest always attaching to it is strengthened at the present moment by the fact that Sir Joseph Duveen has lent it to the Exhibition of Antiques and Works of Art which is being held at Olympia (July 19—August 1). The work, which is known as the "Madonna of 1508," is on a panel measuring 30½ by 22 inches. It was purchased from the Corsini Palace, Florence, at the end of the eighteenth century by George Nassau, third Earl Cowper, who brought it away in the lining of his coach. To quote Mr. Tancred Borenius, in "Apollo": "Among the Madonnas of Raphael, the 'great' Cowper Madonna is peculiarly easy to place in the artist's development and career, for, unlike the great majority of Raphael's Madonna pictures, it is both signed and dated. Signature and date have taken the form which was particularly favoured by the Master; they are inscribed on the border of the Virgin's robe, which is decorated with gold ornaments, and where we read on the right near her neck: 'MDVIII, R. V. PIN.' Being painted in 1508, the picture thus belongs to the very end of the artist's Florentine period, which indeed terminates in that year on his proceeding to Rome to commence the decoration of the Stanze in the Vatican."



# Now as She Was at Trafalgar: Nelson's Flag-Ship.

FROM THE PICTURE SPECIALLY PAINTED FOR "THE ILLUSTRATED LONDON NEWS" BY W. L. WYLLIE, R.A. (COPYRIGHTED.)



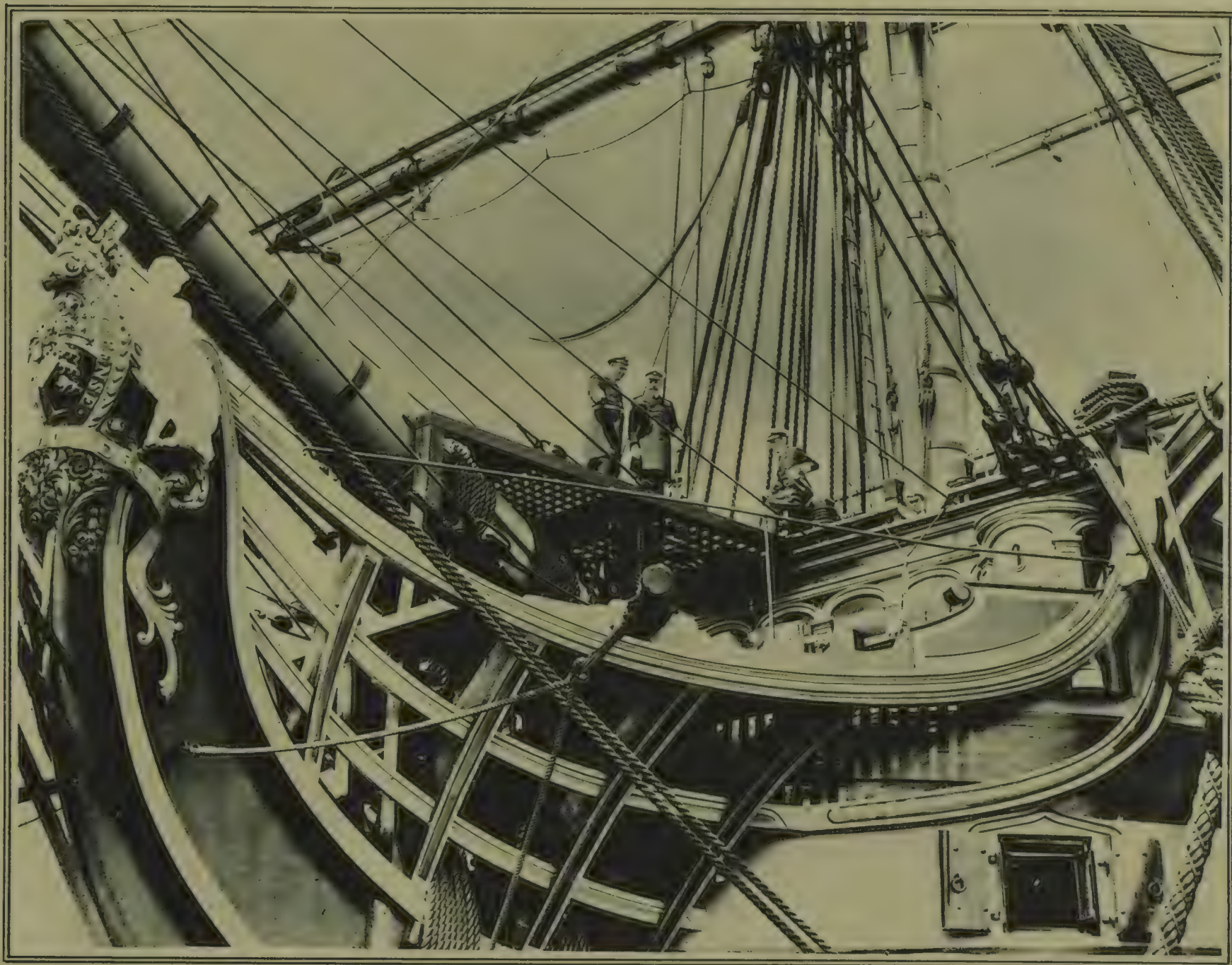
THE "VICTORY" AS SHE WAS WHEN NELSON FOUGHT IN HER: THE FAMOUS SHIP WHICH THE KING ARRANGED TO INSPECT ON JULY 17, WHICH HAS BEEN RESTORED TO HER CONDITION AS AT TRAFALGAR.

The King arranged to visit Portsmouth Dockyard on July 17, and to see the old "Victory," the new battle-ship "Nelson," and the new Commonwealth cruisers "Australia" and "Canberra." "Victory" is now berthed in Number 2 Dock; and his Majesty's programme included a three-quarters-of-an-hour inspection of her and the unveiling in her of a tablet whose inscription is: "H.M.S. 'Victory,' laid

down 1759, launched 1765, was after 157 years of service brought into her present berth, the oldest dock in the world, and restored to her condition as at Trafalgar, under the supervision of the Society for Nautical Research. To commemorate the completion of the work, this tablet was unveiled on 17th July, 1928, by H.M. King George V." The ship is to be on view during Navy Week (August 18-25).



## THE KING'S PRIVATE VISIT TO PORTSMOUTH: IN "VICTORY" AND "AUSTRALIA."

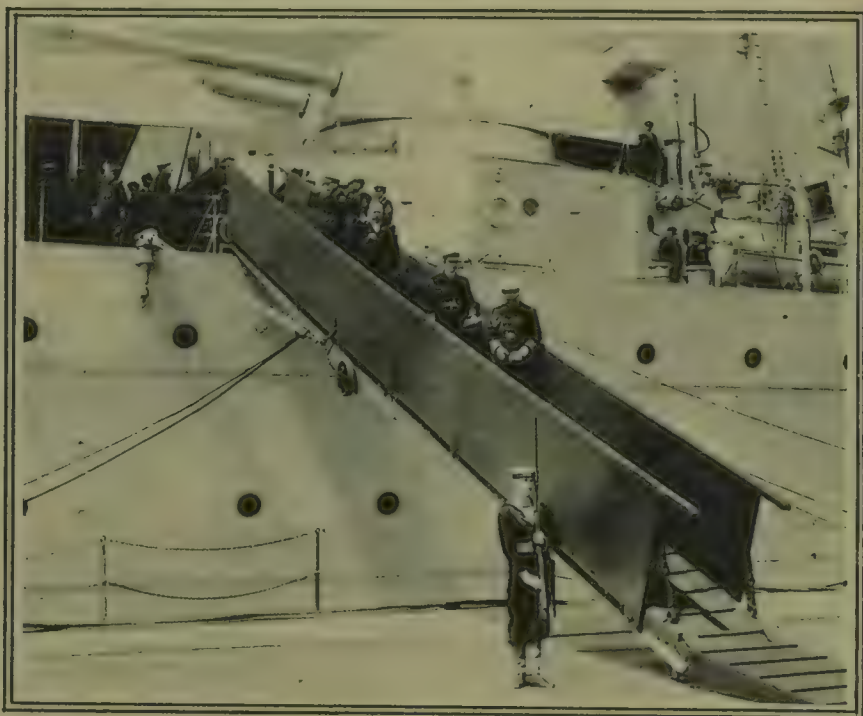


HIS MAJESTY ABOARD NELSON'S FLAG-SHIP: THE KING INSPECTING THE "VICTORY," WHICH HAS BEEN RESTORED TO HER CONDITION AS AT TRAFALGAR.



INSPECTED BY THE KING, WITH HER SISTER-SHIP, THE "CANBERRA": THE NEW 10,000-TON CRUISER "AUSTRALIA" DRESSED FOR THE ROYAL VISIT.

The King visited Portsmouth privately on Tuesday, July 17, there to inspect the new Australian cruisers, "Australia" and "Canberra," and to unveil in the "Victory" the tablet which, as mentioned opposite, recalls the fact that Nelson's flagship has now been transformed to the condition in which she was when she fought at Trafalgar. Later, his Majesty inspected the battle-ship "Nelson." The "Australia" and "Canberra," the former of which flies the flag of Rear-Admiral George F. Hyde, commanding the Australian Squadron, were launched in the spring of 1927, to take the place of the older Australian cruisers of the



AFTER HIS INSPECTION OF THE "AUSTRALIA," THE FLAG-SHIP OF REAR-ADMIRAL GEORGE F. HYDE: HIS MAJESTY SALUTING AS HE LEFT THE SHIP.

"Town" class, "Sydney" and "Melbourne." They are similar to the British cruisers of the "County" class, and they were constructed under the terms of the Washington Agreement. They displace 10,000 tons; have a length of 630 ft.; are capable of 32 knots; and carry eight 8-inch, four 4-inch anti-aircraft, four 3-pounder, and four 2-pounder guns. The "Nelson" is the flagship of Admiral Sir Hubert Brand, Commander-in-Chief of the Atlantic Fleet. On his staff is Prince George. "Victory" flies the flag of the Commander-in-Chief at Portsmouth. The visit was strictly naval, and therefore private.



## THE "ITALIA" DISASTER:



GENERAL NOBILE, THE COMMANDER OF THE "ITALIA," WHO WAS SAVED BY THE SWEDISH AIRMAN, LIEUT. LUNDBORG, PHOTOGRAPHED IN HIS BERTH IN THE BASE-SHIP AFTER HIS RESCUE.



LIEUT. LUNDBORG, WHO RESCUED GEN. NOBILE, AND WAS RESCUED BY LIEUT. SCHYBERG.

## DR. MALMGREN; RESCUED; MISSING.



CAPTAIN ROALD AMUNDSEN, THE ARCTIC EXPLORER, WITH LIEUT. DIETRICHSON AND COMMANDANT GUILBAUD, WHO FLEW TO THE RESCUE OF "ITALIA" SURVIVORS AND ARE STILL MISSING.



MAJOR ADALBERTO MARIANO, WHO WAS RESCUED BY THE SOVIET ICE-BREAKER "KRASSIN."

Concerning the heroic death of Professor Malmgren, an epic of the Arctic, the "Times" quoted Major Zappi as saying: "... On June 16, while still several miles to the south-east of Broch Island, Dr. Malmgren said that he was unable to go any further, and begged us to go on alone, taking with us all the food. He also begged us to dig him a grave in the ice before we left, and he laid himself down in it for his final rest. He gave us his com-

*[Continued opposite.]*



DR. FINN MALMGREN, WHO, AT HIS OWN REQUEST, WAS LEFT BEHIND TO DIE.

*Continued.]* pass, with the request that we should hand it to his mother. Then we left him. Twenty-four hours later, when we were still barely one hundred yards distant, we looked back and saw that he had raised his head. Hoping that, induced by hunger, he would follow us, we stopped and waited. But his mind was made up, and we heard him shout: 'Go on; you will be able to save the others at the price of my life.' We went on. . . .



MAJOR FILIPPO ZAPPI, WHO WAS RESCUED BY THE SOVIET ICE-BREAKER "KRASSIN."



SIGNOR ALFREDO VIGLIERI, OF THE "VIGLIERI GROUP" SAVED BY THE "KRASSIN."



PROF. BEHOUNCK, THE CZECHOSLOVAKIAN SAVED BY "KRASSIN" WITH THE "VIGLIERI GROUP."



SIGNOR F. TROIANI, ENGINEER; RESCUED BY "KRASSIN" WITH THE "VIGLIERI GROUP."



SIGNOR N. CECIONI, THE ENGINEER; RESCUED BY "KRASSIN" WITH THE "VIGLIERI GROUP."



SIGNOR G. BIAGI, WIRELESS OPERATOR; RESCUED BY "KRASSIN" WITH THE "VIGLIERI GROUP."



PROFESSOR ALDO PONTREMOLI, OF THE UNIVERSITY OF MILAN, WHO IS AMONG THE MISSING.



SIGNOR UGO LAGO, JOURNALIST; ONE OF THE "BALLOON" PARTY REPORTED MISSING.



SIGNOR CALISTO CIOCCA, MOTOR ENGINEER; ONE OF THE "BALLOON" PARTY REPORTED MISSING.



SIGNOR RENATO ALESSANDRINI; ONE OF THE "BALLOON" PARTY REPORTED MISSING.



SIGNOR VINCENZO POMELLA; ONE OF THE "BALLOON" PARTY, WHICH IS STILL REPORTED MISSING.



SIGNOR ATTILIO CARATTI; ONE OF THE "BALLOON" PARTY STILL REPORTED MISSING.

The world-wide interest in the fate of the survivors of the Italian dirigible "Italia" is at its height at the moment, for, despite certain fine rescues, there are still some members of the crew missing; and amongst the missing is also the party of rescuers headed by Captain Amundsen, and consisting of himself, Lieut. Dietrichson, and Commandant Guilbaud. With regard to our pictures, we may add the following notes; with the additional remark that a photograph of the ice-breaker "Krassin" is to be found on another page.—What is generally called the Viglieri group (that is, the group rescued by the "Krassin") had been marooned for fifty days before they were saved. All were well, with the exception of Signor Cecioni, the engineer, who had a broken leg.—Majors Mariano and Zappi had had nothing to eat for thirteen days when they were found. Major Zappi was well, but Major Mariano had a frozen leg.—What is called the "Alessandrini" group, or the "balloon" party, is still reported missing, but a Berlin telegram of July 13, quoting a Soviet telegraph agency, said that the position of the group, which was carried away with the balloon part of the dirigible when the gondola containing General Nobile and his companions broke away, is 80° 45' North latitude and 34° 31' East longitude, and suggested that possibly Captain Amundsen was with that group.

PHOTOGRAPHS (WITH THE EXCEPTION OF NOS. 1, 2, AND 3) BY COURTESY OF LABORATORIO FOTOGRAFICO DELLO STABILIMENTO COSTRUZIONI AERONAUTICHE; AND BY COURTESY OF "L'ILLUSTRAZIONE ITALIANA."



SIGNOR ETTORE ARDUINO; ONE OF THE "BALLOON" PARTY STILL REPORTED MISSING.



## THE RUSSIAN "ITALIA" RESCUES: "KRASSIN"; AN ICE-BREAKER AT WORK.



AN ICE-BREAKER AT ITS NORMAL TASK: FORCING A CHANNEL THROUGH THE ICE IN THE GULF OF FINLAND IN ORDER TO ENABLE SHIPS THAT HAD BEEN FROZEN IN TO REACH THE PORT OF TALLINN (REVEL).



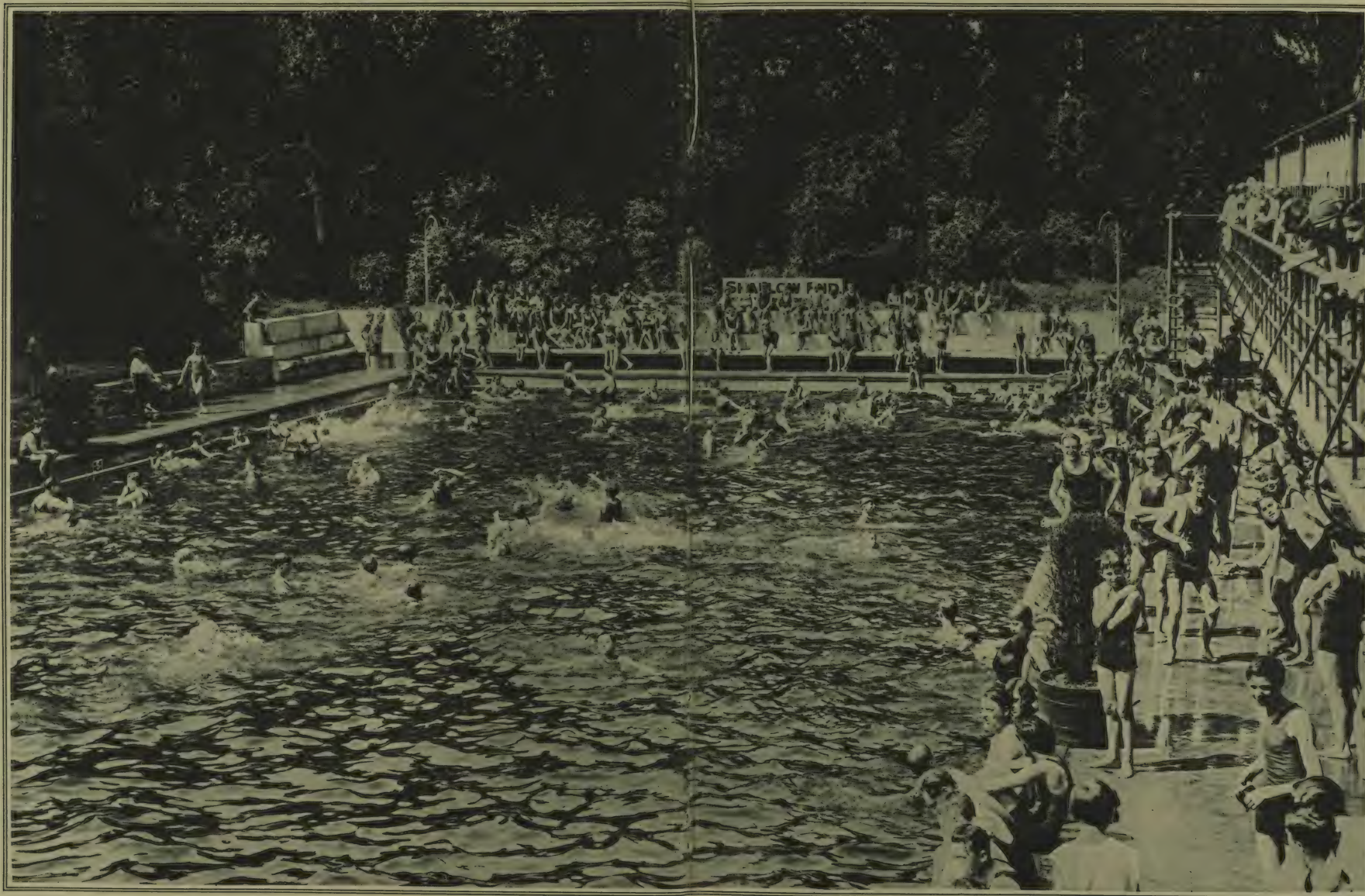
THE SOVIET ICE-BREAKER THAT WENT SO GALLANTLY TO THE RESCUE OF MAROONED SURVIVORS OF THE DIRIGIBLE "ITALIA":  
"KRASSIN"—FORMERLY "SVIATOGOV."

The Soviet ice-breaker "Krassin," formerly the Imperial Russian ice-breaker "Sviatogov," a craft built by Messrs. Armstrong, Whitworth and Co., did heroic work in rescuing Majors Mariano and Zappi, of the ill-fated Italian dirigible "Italia," and also saved Lieut. Viglieri and his four companions. Later she took aboard M. Chuknovsky and his companions, whose aeroplane had met with an accident when, owing to fog, it had been necessary to land on the ice. Majors Mariano and Zappi were discovered on a floe eight yards in circumference. Dr. Malmgren was reported by the rescued men to have urged them to leave him behind; and this they had been forced to do, although they had "stood by"

for fourteen days. The "Krassin" stated that the floe could not have lasted for more than another two days. The "Viglieri party" were at their last gasp. General Nobile sent a message to the "Krassin" expressing deep gratitude for the rescue, and trusting that the ship would find the Alessandrini group; and Signor Mussolini sent a telegram to Professor Samoilovich, head of the Russian relief expedition, saying: "You have performed a deed which will be historic among the annals of Arctic endeavours and of the most generous gestures of humanity. I thank you in the name of Italy. I beg you also to convey my thanks to all your fellow-workers."



# AN OASIS IN THE SUNNY "DESERT" OF LONDON: SEA-SIDE AND RIVER AMENITIES IN TOWN.



**A BOON IN NORMAL WEATHER AND A BOON AND A BLESSING DURING HEAT-WAVES: AN OPEN-AIR BATH OF LONDON—CHISWICK, WITH BATHING IN FULL SWING.**

The open-air baths are always a boon to Londoners, and in heat waves may well be said to be both a boon and a blessing. Remarkable scenes were witnessed at them during the week-end, when, naturally enough, they were crowded; and the Chiswick open-air bath, for example, came to be known as "the Lido of London"! So great was the attendance at Chiswick that the gates had to be closed periodically. In view of this, it is interesting to recall how many open-air baths there are in London. There are the Serpentine, Brockwell Park, Clapham Common, Eltham Park, Hampstead Heath, Highbury

Fields, Ken Wood, Millwall Recreation Ground, Parliament Hill, Peckham Rye, Plumstead Common, Royal Victoria Gardens (North Woolwich), Southwark Park, Tooting Common, and Victoria Park; and baths at Cranbrook Park, Ilford, Chiswick, and Hammersmith. On Sunday, July 15, so many sought to bathe that police had to be called to regulate the crowds at Highbury and Hammersmith. There were 12,000 would-be bathers at Highbury; while at Hammersmith over 3500 paid for admission to the baths on the Sunday, and over 4000 on the Saturday.



## SPORT; BATHING; A "ZOO" EXPERIMENT: NEWS ITEMS.



WHEN THREE MOTOR-CARS ONLY ATTENDED THE ECLIPSE STAKES: THE AUTOMOBILE CLUB ENCLOSURE THIRTY YEARS AGO!

The Eclipse Stakes—run this year on July 29—was inaugurated at Sandown Park in 1896, when Bendigo won. The first and third photographs here given, which we are able to reproduce by courtesy of that famous motoring and aviation pioneer, Mr. Frank Hedges Butler, were taken



IN STRIKING CONTRAST TO THE SCENE SHOWN IN THE FIRST PHOTOGRAPH: A MOTOR-ENCLOSURE AT SANDOWN PARK ON THE DAY OF THE RACE FOR THE ECLIPSE STAKES LAST YEAR.



ATTENDING THE ECLIPSE STAKES THIRTY YEARS AGO: MR. FRANK HEDGES BUTLER'S BENZ, ONE OF THE THREE CARS THERE.

thirty years ago. They are peculiarly amusing to the modern, as showing not only the kind of motor-car then in use—in this case, Mr. Hedges Butler's Benz, complete with "parasol"—but as illustrating the point that there were only three cars present on the occasion!



IN "ROMAN FORUM" STYLE: THE NEW SEA-BATHING LAKE AT SOUTHPORT—A VIEW TAKEN FROM THE AIR.

Our air-view shows the new sea-water bathing-lake at Southport, which is described as being in the "Roman Forum" style, and lays claim to being the finest bath in the world.



A BATHING-POOL ON A SKY-SCRAPER: SWIMMING ON THE ROOF-GARDEN OF THE LANGHAM HOTEL, LOS ANGELES.

This bathing-pool is described as being probably the highest artificial bathing-pool in the world. It is on the roof of the skyscraper Hotel Langham, in Los Angeles.



"MARBLES" AS A SCIENTIFIC GAME: CHAMPION "SHOOTERS" IN RIVALRY AT ATLANTIC CITY.

"Marbles" is a game taken very seriously in the United States, as witness this national championship contest at Atlantic City, when "shooters" from all over America met in competition. The "rings" are of clay. The event attracted much attention and there were hundreds of spectators.



RETIRED FROM THE "ZOO," IN THE HOPE THAT THEY WILL MULTIPLY: LLAMAS IN BEDFORDSHIRE.

Certain of the "Zoo's" llamas have been retired to that institution's new country quarters, at Whitsnade, Bedfordshire, where, in the future, creatures of the wild will be able to wander in "freedom." It is hoped that the llamas, which are increasingly difficult to import, will breed.



## FROM THE WORLD'S SCRAP-BOOK: NOTES BY THE CAMERA.



THE CASE OF THE STOWAWAYS IN THE LINER "JERVIS BAY": THE CUBAN, ARTHUR JACKSON, LANDED AT COLOMBO UNDER ARREST.

It will be recalled that a good deal of mystery was made with regard to the stowaways and the so-called "mutiny" in the Australian Commonwealth liner "Jervis Bay." At Colombo, the eight



A PRISON VAN AT COLOMBO: ONE OF THE VEHICLES CONVEYING THE "JERVIS BAY" STOWAWAYS TO THE COURT—AND, BETWEEN THE GUARDS, ONE OF THE ACCUSED.

stowaways, brought ashore in steam-launches, under an armed guard from H.M.S. "Enterprise," were charged. All the men were convicted, and were sentenced to terms of imprisonment.



A "JERVIS BAY" STOWAWAY UNDER ARREST AT COLOMBO: JOHN ANDERSON WELL GUARDED AFTER REMOVAL FROM THE SHIP.



THE FIRST SEAPLANE-CATAPULT ON A LINER: THE DEVICE ON THE "ILE DE FRANCE."

The French Transatlantic liner "Ile de France" not only carries a seaplane, but is the first liner to be fitted with a catapult for launching such craft. By such means, doubtless, travellers will be able to land more or less when they like.



TESTING A CAR FOR DOMINION MARKETS! A "VAUXHALL" TIPPED OVER A STEEP BANK.

The car rolled over and over, and finally finished, upright, at the bottom of the bank; with only the windscreen, which was of ordinary glass, broken. The engine was then started, and the car continued its journey over rough ground.



AN AEROPLANE WHICH, IT IS SAID, CAN CARRY A LOAD OF 40,000 LB.: AT HAMBURG.

According to the description received with the photograph, this shows the world's largest flying-boat, the secretly built "Bohrbach Romar," being hoisted aboard a vessel at Hamburg. It claims a 3000 miles cruising radius.



THE PRIZE SELF-LOADING, SEMI-AUTOMATIC RIFLE: THE B.S.A.-THOMPSON, WHICH HAS WON THE BRITISH GOVERNMENT AWARD OF £3000.

The B.S.A.-Thompson rifle represents a type of weapon that is likely to play a predominant part in future wars. The basic design is due to General John Thompson, of the U.S.A. The makers are the Birmingham Small Arms Company. It is claimed that it will be possible to fire thirty-five shots a minute, as the soldier has only to pull the trigger.



BEFORE THE TRAGIC END OF HIS LAST VOYAGE: SIR JAMES CHARLES, COMMODORE OF THE CUNARD, RECEIVING A PRESENTATION IN "AQUITANIA."

Sir James Charles, Commodore of the Cunard Fleet, collapsed on July 15 at the conclusion of his last Atlantic crossing before his retirement, was carried ashore unconscious at Southampton, and died within fifteen minutes. Our photograph shows the presentation to him of a parting gift by the ship's company.



## PERSONALITIES OF THE WEEK:

## PEOPLE IN THE PUBLIC EYE.



**MR. JEAN ALBERT LUSSIER—AND THE RUBBER BALL IN WHICH HE FLOATED OVER THE NIAGARA FALLS.**  
Lussier, who is thirty-four, is a French-Canadian machinist. He emerged from his enterprise with only a bruise or two. His ball, which had a light framework of steel, weighed 758 lb. with him in it.



**MISS LOTTIE VENNE.**

The well-known comédienne. Died on July 16, at the age of seventy-six. Famous, especially in later years, in the part of elderly, snobbish women. Acted a good deal with the late Sir Charles Hawtrey in typical "Lottie Venne" rôles.



**LANCE-CORPORAL ARTHUR C. HALE, WHO WON THE KING'S PRIZE AT BISLEY THIS YEAR.**

Mr. Hale is an ex-Cadet of King Edward's School (Birmingham) O.T.C., and is works manager of the Birmingham gunsmiths, Messrs. A. C. Parker, a firm of which his father is managing-director.



**MR. AUSTIN HARRISON.**

Born, March 27, 1873; died, July 13. Journalist and writer. Formerly joint-editor of the "Observer," and later, editor of the "English Review." Son of Frederic Harrison, the social philosopher.



**THE EX-GERMAN EMPEROR WITH THE ATLANTIC FLIERS, CAPTAIN KÖHL, MAJOR FITZMAURICE, AND BARON VON HÜNEFELD.**

On July 6, the German Atlantic airmen and Major Fitzmaurice landed at the aerodrome near Utrecht, and motored to the château of the ex-Kaiser, at Doorn. This action was by no means welcomed by the whole of Germany. The visit was by special invitation of the ex-Kaiser.



**SIR GEORGE WILLS, BT.**

Born, June 3, 1854; died, July 11. President of the Imperial Tobacco Company. A great benefactor to Bristol and to its University, in particular. A Director of the Great Western Railway.



**SIGNOR GIOLITTI.**

Died on July 17, at the age of eighty-six. As leader of the Liberal party in Italy, five times Prime Minister. Opposed his country's entry into the European War. Formerly called the "Grand Old Man of Italy."



**MR. L. W. SMITH (CON.).**

New M.P. for the Hallam Division of Sheffield. Succeeds Sir Frederick Sykes, the new Governor of Bombay. He polled 9417; Labour polled 5393; and Liberal, 2715. There is no change.



**MR. A. W. LONGBOTTOM (LAB.).**

New M.P. for Halifax, which he won for the Labour Party. Succeeds the ex-Speaker. He polled 17,536; Liberal polled 12,585, and Conservative polled 10,804.



**CAPTAIN EMILIO CARRANZA.**

Mexican flying "ace." Found dead in a wood in New Jersey after starting for a non-stop flight from Roosevelt Field, New York, to Mexico City and back. He was twenty-one and called the "Lindbergh of Mexico."



**SIR JAMES CHARLES.**

Died on July 15, at the end of his last voyage on the "Aquitania," in his sixty-third year. Commodore of the Cunard fleet. Had been in that Company's service for thirty-three years. First served in a sailing ship.





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## THE WORLD OF SCIENCE.



### THE REED-MACE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THOSE who love the countryside find, in every month of the year, some phase worth dwelling on; and during the summer months the number of things clamouring for notice is bewildering. There are events peculiar to a few short weeks, and there are others which can be followed in a definite sequence for months on end.

A few days ago I stood by the fringe of a great pool flooded with sunlight and ruffled by a gentle breeze. It was encircled by serried masses of the spear-like leaves of the reed-mace. These always give me a thrill of pleasure; but to-day there was an added charm, for one could now follow all but the final stages in the development of that strange flower-head, often called the "poker." This opportunity of once

central axis; so that each blade, say, of the right, clasps its neighbour by what looks like a cleft along its outer edge, at any rate so far as the lower portion of the blade is concerned. But presently the double edge disappears, and the leaf becomes a sort of two-edged sword-blade. As a matter of fact, the leaf is really bent back upon itself along what answers to the mid-rib, but so as to expose the under-surface of the leaf. From the point where the leaves part company with one another, owing to the angle they make with the central axis, these two free edges, answering to the right and left borders of the leaf, fuse together to form the "two-edged sword-blade" just referred to. Take a long strip of paper, an inch wide, and fold it in half along its whole length. Then paste the two free edges together for about two-thirds of the length of the strip, and you will have the iris-leaf; but remember that the two surfaces you have pasted together represent the upper surface of the leaf.

In the reed-mace the leaves spring from a central cylindrical column, and so the mode of attachment is slightly changed. The slip of paper folded for the iris leaf left at the base two free surfaces so close together that only a sheet of paper could be inserted between them. For the leaf of the reed-mace you must insert between these two closely opposed surfaces the shaft, say, of a penholder, and wrap it round. You will then see the difference between the leaf-base of the reed-mace and the iris. But enough has been said to show that they differ materially from, say, an oak leaf, which presents spacious upper and under surfaces. Many other interesting things might be said of these leaves; but I must pass on to the flower-head, shown in the accompanying photographs.

In the first of these it will be seen ensheathed within a delicate membrane or "spathe." When this is removed, there will be disclosed an upper column of a dark-green colour, resembling felt, which, under a lens, is seen to be formed of closely packed papillæ beset with short hairs. This column may be six or seven inches long, and will presently form the male flowers. At the base of this column there follows, and separated only by a slight constriction from which emerges a second "spathe" or "bract," a lower segment of a paler green, velvet-like in character, and nine or ten inches long, forming insensibly to the shaft or stem. This velvety area is formed by the closely packed stigmas, or female parts of the flower-head.

In the second and third pictures later stages are shown. In one it will be noticed that the upper half of the male segment has assumed a woolly appearance. This wooliness is formed by the stamens, bearing the anthers or pollen-sacs at their tips. These burst when fully ripe, and release clouds of a sulphur-yellow powder, as fine as the finest face-powder. The amount of pollen set free by a single head must be seen to be believed. It is incredible. One feels inclined almost to call it a wanton waste of material! But it has to be blown about by the wind to effect its purpose, and so much is inevitably wasted. Under the microscope, these pollen grains assume the form of "hot-cross buns"! That

is to say, they are arranged in groups, or clusters, of four; and with a little pressure, under the cover-slip, may be broken apart.

The female flowers, when ready for fertilisation, can be seen, by the aid of a magnifying-glass, to form a closely packed mass of papillæ, or tubercles, beset with short hairs. After the pollen has penetrated to the ovule, or future seed, the process of ripening begins; and at the same time the anthers shrivel up, leaving, presently, a long bare stalk, surmounting the dark-brown velvety head, formed by the ripening seed-head, which forms the familiar "pokers" amid the long green "spears" of the late summer. Still later, after the leaves have died down, these "pokers" break up to form a downy mass, in bulk far larger than the original head. If some of this down be carefully examined, it will be found to be composed of tiny, elongated seeds, round about half a million in number, and each beset at its base by long, outstanding hairs like the seeds of the dandelion. These hairs enable the seeds to be borne along by the wind till presently they fall on the water. After a day or two, they sink to form fresh colonies next year.

The germination of the seed is peculiar. One end of the seed,

which is long and pointed at both ends, sinks into

the mud. As the embryo develops it presently pushes open a little trap-door at the other end, and, emerging in the form of a long stalk, arches downwards to the mud. Here it puts forth long tubular "feelers," or anchors, which are soon replaced by rootlets. Meanwhile, the other end of the embryo, still within the seed-coat, is withdrawn, and, straightening out, form, the first pair of leaves, which, turning green, become foliage leaves, to emerge in due course from the water as a pair of spears, to be followed by others as growth proceeds.

We have two species of reed-mace. *Typha latifolia*, the subject of this article, whose flower-spikes measure an inch across, and wherein the male and female flowers succeed one another without a break; and *T. angustifolia*, which is rarer, and has narrower leaves, while the flower-spikes are no more than half an inch across, and there is a break between the male flowers at the top and the female at the bottom of the spike.

4. SLIGHTLY MAGNIFIED: THE LOWER END OF THE MALE SPIKE AND THE UPPER END OF THE FEMALE SPIKE AT A LATER STAGE.

Here are shown the lower end of the male spike and the upper end of the female spike. The stamens form a sort of "bottle-brush" and disperse great clouds of yellow pollen at the slightest touch. The female part of the spike (just below) is fast ripening.

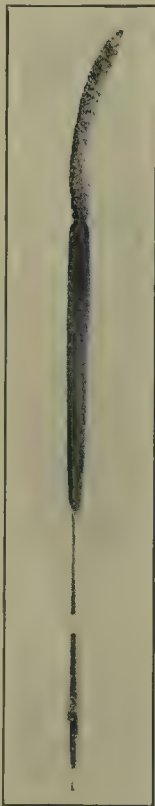


1. THE REED-MACE: A PHOTOGRAPH TO SHOW THE FLOWER-HEAD ENSHEATHED WITHIN A MEMBRANE, OR SPATHE.

On its first appearance from among the sheathing leaves, the flower-spike is carefully wrapped up in a long, delicate bract which is as delicate as the tissue paper in which we wrap up objects of value. This drops off as development proceeds.

again following the early history and growth of the flower-head of the reed-mace was the more welcome because it was so unexpected. For my month of freedom comes to me later in the year, when naught but the finished "mace" or "poker" remains, awaiting the time of its disintegration in the form of downy seeds still later in the year. Let me describe some of the things which, for a short season, are still to be seen; for there is yet time for some of my readers to share my good fortune. But I must begin at the beginning, or as near that as may be.

Let me start with the lance-like leaves, which may attain to a height of as much as ten feet above the water; because they are really very remarkable structures and should be carefully examined. In their shape they resemble the sword-like leaves of the true bulrush or "bur-reed" (*Sphagnum*), or of the iris, which have like peculiarities. But there are some striking differences between them. Look at the leaves of the iris in the garden, and note how they are related to one another. At the base of the plant each leaf fits into that of its neighbour as the blade of a pocket-knife fits into the handle when the blade is closed. That is to say, these leaf-blades are arranged in one plane on either side of a



3. YET ANOTHER STAGE. THE MALE SPIKE IN THE FORM OF A LOOSE, BROWNISH-YELLOW TUFT OF THREADS.

The dark-green velvety pile of the male portion of the spike presently assumes the form of a loose, brownish-yellow tuft of threads, formed by the long, slender stamens and their darker anthers, or pollen sacs, liberating clouds of sulphur-yellow pollen.



2. DEVELOPMENT PROCEEDS: THE MALE FLOWER-SPIKE AND THE FEMALE.

The male flower-spike at first presents the appearance of a dark-green cylinder, apparently formed of a rather coarse velvet pile, with a sprinkling of short hairs. The female part of the spike (immediately below and separated only by a slight constriction) ripens first, the stigmas forming papillæ, each surrounded by pale, short hairs.





# fashions & Fancies



*This well-tailored suit for the autumn will be made to measure for ten guineas during August and September in the coat and skirt salon of Marshall and Snelgrove's, Oxford Street, W.*

## Early Autumn Fashions.

Although on the surface everything in the shops seems to be sales just now, behind the scenes the earliest autumn fashions are already arriving. Fur is appearing on the two-piece ensembles, and velvet, that unmistakable herald of autumn, is used discreetly. Several very interesting new models, two of which are pictured on this page, are to be seen in the coat and skirt salon at Marshall and Snelgrove's, Oxford Street, W. The two-piece ensemble, for instance, introduces huge cuffs of fox; while a straight, narrow stole of material takes the place of a collar. It is carried out in a new French cloth, and the dress is of cherry-coloured wool georgette, with a tie of fine silver embroidery. The dress, too, introduces a significant new feature, the pleated flare, which promises to hold an important place in the coming fashions. Another distinctive two-piece ensemble has a coat of flowered chiffon velvet, collared with fox and a frock of wool georgette lined with velvet to match the coat. In addition to the continued



*The first of the early autumn modes is disclosed by this attractive two-piece ensemble in French cloth and wool georgette, which has just arrived in the salons of Marshall and Snelgrove's.*



one-bar and strap models. There are other shoes made by hand reduced to 19s. a pair, in the new shades of bulrush brown, navy blue, thunder-cloud grey, etc. Then, strap and Court shoes for day and evening wear are collected in groups of varying prices. Apart from the sale, there are many lovely shoes for the fashionable *plages* to be found in these salons. Those just below, for instance, are carried out in white kid trimmed with Paisley. The price is 59s. 9d.; and the grey watersnakes opposite, which have a slight tinge of brown, so that they go with either colour, are available for the same amount.

## A Sale in Belfast.

Ten days still remain of the sale of Irish linens at the well-known firm of Robinson and Cleaver, of Belfast. Very special offers are pure linen huckaback face towels at 13s. 9d., the half-dozen, and all-linen glass or tea cloths at six for 5s. 3d. Bleached Irish linen damask tablecloths and napkins can be secured for 12s. 3d. each, and the napkins to match at six for 7s.; while double damask lunch or supper cloths are 8s. 9d. each. White Turkish bath-towels with coloured borders, slightly imperfect, are in different groups marked at 1s. 11d., 2s. 6d., and 4s. 3d. each; while pure Irish linen sheets can be secured for 26s. 9d. the pair, size two by three yards.



*Only 15s. a pair in the sale at the Regent Street salons of Saxone, are these useful Court shoes of dark-blue glacé kid.*

*A suggestion of beige is introduced in these well-built grey watersnake shoes from the well-known Saxone salons.*

affection for the two-piece, comes the usual autumn vogue for the coat and skirt. These adhere more strictly to convention, however, than those of the spring, being closely fitting, and made with revers to the coats. A special feature of making to measure new tailored costumes and jumper suits, for 10 guineas, to any figure, is being made by this firm during August and September. One of the latest models, which can be copied, is the suit pictured above, but there are many variations from which to choose.

## Shoes for 15s. the Pair.

Really prize bargains in even this year's record sales are the shoes at 15s. a pair which are offered by the famous Saxone Company during July in their salons at 229, Regent Street, W. Several different styles are available, including the Court shoe pictured on this page, which is carried out in blue glacé or the fashionable "Afghan brown." There are also



*Very smart shoes for the fashionable *plages* are these Saxone models. They are carried out in white kid trimmed with paisley.*



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## THE WORLD OF MUSIC.

### THE ART OF THE BALLET.

THERE are many excellent minds who look disdainfully upon the modern art of the ballet as practised by M. Serge Diaghileff and his Russian company, and will not admit that it is an art which can be developed very far. They find no expression of intellect or character in it, and since they—rightfully, no doubt—consider them as the two most important qualities of the human race, they cannot rate very high an art which cannot, or does not, deal with them. But are they right in their conclusions? Is it a fact that the ballet cannot express mental or moral qualities? Has it merely a sensuous appeal? And, even if we admitted that it was restricted to the latter, can we be sure that the senses are not the gateways to the spirit? Is it not more reasonable and more in accordance with human experience to conclude that the sensuous appeal is of primary importance, and that the development of the senses is not only valuable, but of basic value?

When a man says of another that his dislike of any practice is æsthetic, not moral—meaning thereby to suggest that such a dislike has no virtue—he is making the greatest possible mistake, but a mistake which is a little less common to-day than in the nineteenth century. It is true that there is no more virtue in an æsthetic than in a moral dislike to a bad practice if they both spring, not from a genuine personal feeling, but from a code—although a code has a practical value, whether æsthetic or moral. But it will be found that where the dislike is a genuine personal feeling, it is both æsthetic and moral; or, rather, it will be extremely difficult to draw any boundary line between them.

Take a dislike of uncleanness: is that æsthetic or moral? And is it not true that the notion of uncleanness varies from age to age, and from place to place? Upon what, then, is the notion of uncleanness founded? Surely it is founded upon the dislike of some specially sensitive person who imposes his dislike upon others, or, rather, makes others share it. So we come quickly to the indispensable foundation of all judgment, sensibility. It is fineness of sensibility which makes the superior critic and gives a standard to other people—a standard

whose virtue they are quick or slow to see according to their receptivity.

Now we can see how supremely important this question of sensibility is, and how the primary business of real education must be the developing of the sensibility. It is not stuffing the memory with facts which educates, it is the training and forming of the sensibility. This is the province of art. It is the work of the artist in the community to develop the sensibility, and if the artist is of greater importance—as many philosophers think—to mankind than soldiers, politicians, or business men, it is because the training and development of human sensibility depend upon him.

Critics of the Russian Ballet are quite right to deplore the frequent emptiness and triviality of the ballets compared with that conception of the ballet which exists in their minds; but they are too apt to ignore certain aspects which are both well done and of very great value. The mere physical fitness and beauty of the principal dancers is an æsthetic (and hence moral) factor of enormous importance. Nothing is more necessary to the human ideal than beautiful bodies. The man or woman who does not retain all through his life (not only in youth) a definite pride in his physical beauty (I use the word in every sense) is a defective human being, and none of us can go to see the Russian Ballet without becoming a little ashamed of our physical condition. This ought to lead—in properly constituted people—to an increased discipline and self-control; and there is nothing which gives us more pleasure and satisfaction than to see a man or woman in good, disciplined physical fitness. Whether we go to Wimbledon or His Majesty's Theatre, a great part of our enjoyment derives from the contemplation of physical beauty in action.

Every ballet, even the most trivial in other respects, has this virtue; and that is why I, for one, get far more pleasure from the Russian Ballet than I do from the great majority of plays. But the province of the ballet as an art does not stop there. It has a visual appeal of form and colour in the setting and costumes which is equally valuable. How commonplace and vulgar beside Derain's colour harmonies for "La Boutique Fantasque" are most other stage settings which we see: The educative influence of the Diaghileff Ballet in this respect has been enormous. There is hardly a bad "picture" in the whole of the

Diaghileff repertory, while some of them, such as Derain's "Boutique" and Picasso's "Three-Corned Hat," are of very great beauty.

Of the new ballets which have been produced so far this season, the setting of "Ode" is the more important, although the back-cloth of Stravinsky's "Apollo Musagetes" is attractive. In "Ode" there has been an attempt to reach forward to new ideas, and this is a welcome sign, a sign that the creative period of M. Diaghileff's Ballet is not yet over. It cannot be said, however, that "Ode" is a complete success. It smacks too much of a Cochran revue, and some scenes are distinctly feeble. I think that, in this case, too much has been attempted at a time, and the result is a hotch-potch in which cinema scenes, dancing, miming are all mixed up together somewhat incoherently. This incoherence is increased by the use of a chorus which sings rather old-fashioned, conventional music. This music is not deliberately old-fashioned, it is merely imitative, unoriginal music, without any individuality—music that is tricked out in all sorts of modern ways without having anything that is essentially fresh in it. The use of the cinema is done skilfully, in order to suggest the movement of astronomical bodies, and so we see during the dancing on a section of the back-cloth all kinds of geometrical figures moving. All this is very amusing, but the attempt at co-ordination does not go further than the idea expressed in the programme that these are all manifestations of Nature, and the "Ode" is an ode to Nature.

Nevertheless, we can see from these tentative attempts what a large, unexplored field awaits the experimenters in the ballet form. The combination of pictorial beauty, of dancing, of symbolism, and of music is too much for many people to take in at once; but we soon adapt ourselves to the necessity of receiving more complex impressions. Look at the extraordinary quickness with which we have adapted ourselves to the enormous speeding-up of modern life. To live in a city like London to-day is in itself an adventure, and requires strong nerves and quick reactions. At a second seeing, I am sure that "Ode" for most people would become transparently simple, and that they would have no difficulty in taking in simultaneously the music, the singing, the dancing, the pictorial setting, and the moving pictures.

[Continued overleaf.]



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## THE WORLD OF THE KINEMA.

(Continued from Page 104.)

the camera-man? The ordinary news budget represents in its brief statements a degree of enterprise and pluck on the part of the camera-man to which, on the whole, little thought is given. An extraordinary angle or an amazing effect may rouse in us an idle wonder, and the question "How was that taken?" may be mentally put; but the answer, "At considerable personal risk," seldom occurs to us. An illuminating article on the subject in "Fox News" reveals the fact that Dan Clark, camera-man for the Tom Mix pictures, has set up his camera on every known vehicle, from an old stage-coach (which came to grief beneath him) to the cage of an aerial cable, whence he steadily ground out thousands of feet of film in cool disregard of danger. He has had to face a tame leopard, whose "tameless" suddenly vanished at the sight of the camera. He has emerged from a scrimmage with a stampeded troop of bucking bronchos, and calmly set up his camera in another spot. The "star's" intrepid horsemanship necessitates all sorts of devices, such as a travelling platform at an acute angle let down by a cable; and on more than one occasion a perilous journey on one of these structures has ended in a crash. Yet, in the face of all these and many more vicissitudes, the camera-man will get his picture down to the last foot of film, trusting to luck to pull him through, and refusing to recognise the risk. His unseen and unchronicled courage is surely as deserving of notice as the hero or heroine's more spectacular achievements.

## "PLAYING STRAIGHT."

(GENERAL RELEASE, JULY 16.)

Although American college-dramas are all cut to a familiar pattern, and nearly all of them end in a sensational football match, they have in them a quality of youth and high spirits which is difficult to resist. "Playing Straight" is no exception. Its actual story is well-nigh impertinent in its fidelity to the classic formula. The usual boisterous arrival at college, the usual sealing of friendships, and the usual intervening girl. The chums, after the usual scrap, settle down to the sole business of American college life à la film—namely, football. Both keen on the game, they are both down to play in the match of the year. But on the eve of the great event jealousy prompts one of them to trip up his friend

so that he is too badly hurt to play and then to seek solace in drink. In the end it is the damaged hero, horrified to see his pal helplessly drunk, who struggles on to the field, despite his injuries, and kicks the winning goal.

Nothing new in all this, as you see, but the film is brightly produced, and its atmosphere of irresponsible gaiety is disarming. The football match has been worked up with all the dexterous thrill-enhancing touches which the American producer's experienced mind provides so well and so prolifically.

## "THE MIDNIGHT ROSE."

(GENERAL RELEASE, JULY 16.)

Crook drama, with Kenneth Harlan as the man who tries to run straight but is "framed" by the powerful leader of the Corbin gang (Henry Kolker) in return for having married Corbin's cabaret star (Lya de Putti). Corbin's treachery does him no good, for Rose, the dancer, repudiates all his advances, though she sinks so low that the river seems her only refuge. The master-criminal's repentance and his efforts on behalf of his former victims supply the main theme of an uneven production. With moments of dramatic intensity, it is in the main unconvincing, and Lya de Putti in the title rôle is not at her best. The acting honours, indeed, go to a youthful actor, Wendell Phillips Franklin, who contributes some delightful work as a little adopted boy, the son of a "squeaker."

## THE WORLD OF MUSIC.—(Continued from previous page.)

Unfortunately, few people nowadays ever see anything twice. It is only the opera and the ballet which, among theatrical enterprises, can restrict themselves to a repertory. We still go to hear the famous operas over and over again, and every year in the best of them we find new things to enjoy. The same is true of the ballet. I have seen Debussy's and Nijinsky's "L'Après-Midi d'un Faune" half-a-dozen times, and I am ready to hear it another half-dozen times. How many plays are there in London that you can sit out even once? I find very few. It is therefore absurd to say that the ballet is an inferior form of art, if it can give so much repeated enjoyment. For myself, I wish a long life to M. Diaghileff, and I hope that he will continue to experiment in the future as admirably as he has done in the past.

W. J. TURNER.

## MALEFACTORS—AND INVESTIGATORS—AT WORK.

(Continued from Page 114.)

band. The ropes were used by two of their specialists for climbing into houses from the roof, and the loading clips and cartridges belonged to their weapons. No. 8 is one of the safes they opened.

For a long time the police of several countries hunted them in vain. Then one day they broke into a house which had been newly painted. Two days later detectives arrested a man suspected of a small theft. When his finger-prints were taken, some paint was found under his finger-nails. Nothing was said, but a microscopic particle of it was examined by the laboratory expert with the ultra-violet-ray lamp. It was similar to the paint on the burgled house. The man was released, but shadowed night and day. Within a month the whole clique was captured. Photographs of the marks left on the numerous safes they had broken into were compared with the tools found in their possession, and their guilt definitely established. Each man was questioned separately, and the names of the receivers were obtained. Thus most of the spoil was recovered.

A terrible armament belonged to the Bonnot gang. They sold their lives dearly, as everyone remembers. A bicycle belonging to Raymond, the scientist—their real leader—contained, in the pocket behind the saddle, dynamite bombs with detonators. Raymond was cleverly captured before he could make use of them. Detectives dressed as workmen opened a deep cutting to the water-mains in front of his house. He was thus forced to lift the bicycle over the hole when he returned home. Instantly the detectives in the trench seized his legs; others caught the bicycle before it fell; and in a twinkling the fellow was helpless.

The methods of housebreakers vary little even if their tools are very efficient. First of all, information is given to the "operators" that a certain place is worth visiting. This information is obtained by specialists. They are the private inquiry agents of the modern burglar. With the information goes a plan of the building, details of where the money or jewellery is deposited, and the hours and habits of the inmates or employees. This may be elicited from servants or caretakers or from loquacious neighbours.

Thereupon the "operator" inspects the place and decides on the tools which will be needed. A

(Continued on page 140.)

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## THE FINE ART OF COLLECTING.

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," etc.  
XXI.—A NOTEWORTHY EXHIBITION: PRICELESS WORKS OF ART.

UP to the present, the year 1928 has offered some exceptional features appertaining to the collection and the dispersal of antique works of art in various fields. In the world of pictures, the sale of the Holford collection has been one of the outstanding events: four Rembrandts sold for 148,000 guineas, "The Man with Torah" (the Scroll of the Law) and "The Man with Cleft Chin" bringing 48,000 and 44,000 guineas respectively. The former was sold recently in New York for a price "close on £100,000," establishing a new Rembrandt record. In April, Gainsborough achieved a triumph in New York at

in regard to exhibitions. The collection of the late Lord Iveagh, when made public, burst upon an astonished art world, whose surprise and wonderment increased when it was announced that these masterpieces were a gift to the nation to be permanently housed at Ken Wood, Hampstead. We had occasion to refer in these columns to the Exhibition of the British Antique Dealers' Association held at the Grafton Galleries in the month of May. Many connoisseurs felt that such a display of furniture, of the goldsmith's art (such as the Orpheus Cup by Benvenuto Cellini), of delectable Chinese porcelain and excellent specimens of old English china, of rare carpets and exquisite tapestries, could not easily be equalled. It was Dr. (John) Donne, Dean of St. Paul's, who in 1627 in a funeral elegy pronounced that "comparisons are odious." But there is great pleasure in finding that the sources of antiques and splendid masterpieces of art have not run dry. We find the names of many of the same great dealers offering a fine vintage in their contributions to the Exhibition of Antiques and Works of Art that is being held at Olympia July 19—August 1.

There is no doubt this exhibition is a great pageant of historic value, representing as it does a selectiveness of authentic works of art under the governance of a committee of experts of unimpeachable authority. A wide net stretched to include masterpieces places it at its best moments on a museum level. In inviting well-known collectors to contribute examples, the exhibition necessarily includes works of art that it is not improper to term "priceless," because their present owners are not inclined to part with

them. Concomitant with these "priceless" heirlooms are other equally hall-marked exhibits which are on the market. The enthusiasm that has gone to the possibility and the realisation of this exhibition indicates that there is a deep-seated love for the great art possessions held in this country.

In a recent speech, at Winchester, the Prime Minister made a pathetic reference to the countryside and the desire inherent in the Englishman to preserve the beauty of his own country. Deflecting this to apply to our conserved works of art, Mr. Baldwin's words may be appropriate to illuminate the idea behind this exhibition. "The beauty of England, which has been saved through the centuries, was the wealth and glory of England, and there could be nothing more disastrous on our part than to dissipate it and to destroy in our profligacy that irreparable heritage." These reflections, peculiarly applicable to the English countryside, its cottages, scattered hamlets, sequestered churches and ruined abbeys, may be construed as no less affecting the guardianship of great treasures of art wisely collected by the ancestors of the present owners from the centres of civilisation in Europe and from the East. There are many thousands of such fine possessions in this country at the moment, representing art at its zenith. This exhibition at Olympia sets out to prove this.

(Continued overleaf.)



1. IN THE MASTER'S CHINESE MANNER, AND DATING FROM ABOUT 1750: A CHIPPENDALE MAHOGANY SETTEE, AT THE EXHIBITION AT OLYMPIA.

The pieces exhibited by Messrs. Harris and Sons, and here reproduced by their Courtesy.

the sale of Judge Elbert Gary's collection, when "The Harvest Waggon" fetched 360,000 dollars (approximately £80,000). This was bought by Sir Joseph Duveen.

The year has, therefore, been not uneventful in regard to sales, but it has been equally noteworthy



2. VENEERED IN WALNUT, WITH SEAWEEED AND SCROLL MARQUETRY IN VARIOUS WOODS: A LONG-CASE CLOCK OF THE WILLIAM AND MARY PERIOD: WITH MOVEMENT BY HENRY HARPER, OF CORNHILL.



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#### II.—Queen Anne Parlour.

An Early 18th Century room, walnut and mahogany furniture.

#### III.—Queen Anne Panelled Room.

The woodwork in this room was recently removed from an old house in Worcester. XVIIth and XVIIIth Century furniture.

#### IV.—Jacobean Panelled Room.

The panelling in this room is original, the fireplace and over-mantel being a reproduction.

#### V.—Chippendale Bedroom.

A room of the period 1740—1780, with an interesting example of a canopy bed.

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Continued.]

Among the fine exhibits that at once attract attention are the pictures. There is the wonderful "Cowper Madonna" by Raphael (illustrated in colours in this issue). Another Raphael is "Giuliano de' Medici," lent by Sir Joseph Duveen, who also lends a Frans Hals portrait. A fine "Landscape" by Gainsborough is lent by Mr. A. H. Buttery. Of Raeburn, quite a popular subject is that wonderful portrait, "The Macnab," lent by Lord Dewar, who also contributes Landseer's stag, "The Monarch of the Glen."

In regard to furniture there are "period" rooms which attempt to establish what the Englishman's home was like at different periods. Museums and dealers at various times have been at great pains to offer these presentations. There are some antiquaries who aver that they are too "stagey"; but, with expert advice, it seems very difficult to know in what better manner a picture can be given

to the ordinary man who cannot recreate in his own mind what domestic interiors were like in bygone days.

Among the furniture there is a fine mahogany



3. SHOWING EVERY FEATURE OF THE WALNUT STYLE UNDER THE STUARTS: A WALNUT CHAIR OF THE WILLIAM AND MARY PERIOD.

Exhibited at Olympia by Messrs. Gill and Reigate, and here reproduced by their Courtesy.

Chippendale settee (Fig. 1). It represents the master's Chinese manner, about 1750. It is part of a suite of two settees and eight chairs formerly in the possession of the late Lord Tweedmouth. The swirl of the arms is particularly noticeable, denoting a craftsman who never spared wood when he wanted to create an effect. The suite claims intense examination. The open cluster legs are delightfully executed. A long-case clock of the William and Mary period (Fig. 2) is veneered in walnut, with seaweed and scroll marquetry in various woods. The movement is by that celebrated maker, Henry Harper of Cornhill, London. In date this is about 1689. Henry Harper was admitted to the Clockmakers' Company in 1664. He made a clock which was placed in the hall of the Ironmongers' Company in 1689, and stood there for some two hundred years. Another example of his work is a long-case clock which went for twenty-eight days instead of the usual eight. In the *London Gazette* for 1691 is a reward offered for a gold watch by him, lost by the owner.

An interesting chair (Fig. 3) is in walnut of the William and Mary period. It is one of a set of six.

Its bold carving is noticeable, with crest and splat and front stretcher in openwork embracing shell design. It is a fine example, and

every feature of the walnut style under the Stuarts is present. The baluster turning offering variations at different points of the design is especially pleasing. It offers an originality free from cramped repetition.

The Olympia exhibition adds another record to the year 1928. As a whole, it stands on great foundations. It represents fine organisation to collect so representative an assemblage of works of art. Naturally, all who are interested in art will gravitate to Olympia. To revert to another sentence of Mr. Baldwin's speech, where he wished his audience to remember "those who built our cathedrals and village churches, and who carved the sculptures and screens inside them," it is pleasant to record that a carved pulpit exhibited by Mr. Rochelle Thomas is offered as a gift to any cathedral that may wish to possess it. This denotes the fine spirit that lies behind the exhibition. Before its close there is little doubt that the great public will find itself possessed of treasures equally graciously bestowed.



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## MALEFACTORS—AND INVESTIGATORS—AT WORK.

(Continued from Page 134.)

dark night is chosen; if foggy or stormy, all the better. The most important point is the method to be used for masking the work. One or several watchers who will give the alarm in time are also posted at convenient spots. In the case of shops or banks the best precaution against robbery is, of course, to have the premises brilliantly illuminated and the blinds up, so that the constable going his rounds can see that all is well. There is, however, a case on record in New York where a screen was cleverly painted to represent the door of the strong room. Hidden by this, the cracksmen were able to work in perfect security.

In Paris not long ago, a safe which stood in the rear of a silk-merchant's shop, but was plainly visible from the street, was broken into early in the evening, whilst the noise of the passing traffic prevented the hiss of the blowpipe and the grinding of files from being noticed. The burglars had placed a beautiful embroidered screen before the safe and thrown several bales of silk carelessly before it to make it appear the work of employees. A tiny fragment from the screen was torn away by one of the criminals whilst working with a drill. By a process of elimination the detectives became suspicious of a firm of motor-repairers at Rouen. A search of the workshop brought to light a drill with a fragment of silk about an eighth of an inch square caught in the ratchet. The laboratory expert was able to establish conclusively by means of colour photography and micrographs that this particle came from the embroidered screen.

The weak spot in all premeditated murders is the premeditation. By this I mean that the murderer is generally to be traced by the elaboration of the plot leading up to the crime, or by the motives for the murder. These motives are in nearly every case greed, hatred, or sex. Since a man or woman who will kill for one of these reasons must necessarily be abnormal or ignorant, some clue always remains behind. And here the science of the expert is invaluable. There have been murderers, of course, who were gifted with such extraordinary cunning and armed with such exceptional knowledge that the death of their victim appeared to be due to suicide or disease. Fortunately, sooner or later some tiny forgotten trifle caused them to be found out. The perfection of the modern scientific laboratories has succeeded in eliminating the possibility of such a mistake.

It is difficult to delineate a general method of investigation for any type of crime, since it must necessarily vary in every case; nor would it be wise to put the potential killer too much on his guard; but a rough outline may be of interest. Several of the phases have already been described, such as the study of finger-prints, the analysis of dust and microscopic traces in the clothes and hair of the victim, and the identification of firearms. The detection of poisons and examination of bloodstains will be outlined in another chapter.

Perhaps the case of the jeweller Trupheme, whose murderer, Mestorino, was sentenced only a few weeks ago, can be taken as a typical example of a complex investigation. The charred remains of a human body were found in a wood. Before anything was touched the experts examined and photographed the ground. At once the imprint of Goodrich tyres, of the type belonging to a heavy touring car or limousine, were discovered. These ceased near the body. Precise measurements demonstrated where they had bitten more deeply into the ground when the car was restarted, and further on the vehicle had backed and returned towards Paris. Therefore, the victim had been transported by means of a heavy car from some place in town. The body had been soaked in petrol and ignited. Evidently the murderer had feared that the identity of the victim might betray him. Two empty petrol-tins were found in some bushes. At the medico-legal laboratory it was ascertained that the remains were those of a man and that he had been struck on the head by a smooth, heavy weapon which had fractured the skull. Death had been hastened, however, by asphyxia, and a wad of cotton-wool of the kind used for packing small, fragile objects was found in the throat. The charred remains were those of a well-known jeweller named Trupheme, who had been missing for some days.

There are two formulas always applicable to premeditated murders. "Who profits by the crime?" and "Seek the woman." In this case a rapid investigation proved conclusively that Trupheme had lived very quietly and that there was no woman in the case. He was carrying a number of valuable stones on the day he disappeared, and had expressed the intention of collecting a large sum which a colleague named Mestorino had failed to pay when the bill of exchange, accepted by him, was presented by the bank. This Mestorino owned a powerful limousine, but inquiries at his garage were inconclusive, for the garage proprietor stated that the car had not been used during the days which had elapsed between the disappearance of Trupheme and the discovery of his body. The car was, nevertheless, examined secretly. On one cushion were several small bloodstains which the laboratory expert declared to be human blood. Two detectives thereupon kept Mestorino under observation, and he was questioned several times by a clever *juge d'instruction* about his dealings with the dead man. The replies were vague and full of contradictions. Pressed to state how he had spent his time and where he had been during the twenty-four hours following upon the death of Trupheme, he was unable to furnish any details. Meanwhile, the *Sûreté* had established that the tyres on his car were similar to those which had left their imprint near the body, and a packet of loose stones—the property of Trupheme—was found in an envelope which Mestorino had left in the care of his *concierge*. The garage-keeper was at once taken to task, and admitted that he had lied when the police first questioned him, because Mestorino had stated that his wife was jealous and trying to obtain evidence for a divorce. He also identified the two petrol-tins, and confessed that these had been bought by his client. Mestorino was arrested. In his office detectives found a conical steel bar, used for measuring bracelets, which was smeared with blood; and in a drawer was the dishonoured bill which had caused Trupheme to visit Mestorino. When confronted with this damning evidence, the murderer broke down and confessed.



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## GENERAL ELECTIONS AND SOVEREIGN PEOPLES.

(Continued from Page 116.)

of sur-taxing the great fortunes, would in reality have confiscated a great part of them, in order to spend it on social work. Faced by such a proposal, the oldest democracy in Europe began to mistrust the wisdom of the Sovereign People. They thought that I was jesting with paradoxes when I said: "In no country will universal suffrage approve such a law, however much those interested in its passing may agitate for it. . . . To carry through a project of that kind it is not a Referendum that is required, but the dictatorship of a small armed minority." A few weeks later the Communistic proposal was rejected by the Sovereign People with an enormous majority.

Three years ago a much more modest proposal of the same kind was made to the Sovereign People of Germany. It was a question of confiscating without any indemnity the possessions of the dispossessed dynasties of 1918. The majority of the thirty millions of electors in Germany is also composed of people who have little cause to fear legal confiscations. In that particular case, confiscation without an indemnity might seem to have been justified by sentimental reasons, which had a great influence on the masses. Those properties were not the fruit of personal work, and the masses might have felt themselves justified in reprisals against their proprietors. Germany is of all European countries the one where Socialistic ideas are most widespread. Universal suffrage rejected that law.

Besides, what have we seen in regard to all the general elections which have followed one another during the last ten years, including those of this year? Gentle oscillations, now to the right and now to the left, on a base which remains fixed. Wherever universal suffrage was able to express itself freely, it always demanded the same things, though in language sometimes a little confused: peace, liberty, the liquidation of the war debts by reasonable transactions, and the establishment of a legal régime under which everyone may live tranquilly. Simple and humanitarian things. . . . If Europe is unsettled it is not because universal suffrage has demanded impossible things; it is because up till now the Governments, for various reasons, have not yet been able to give satisfaction to its reasonable demands. It is not surprising, therefore, that all the revolutionary parties, right and left alike, should be enemies of universal suffrage. It is more difficult to explain why one finds so many enemies of universal suffrage, and so much admiration for government by armed minorities, in the rich classes. Unless we are to find the explanation in the ancient saying: "Quos Deus vult perdere. . . ."

Conservative, static, timid—that is the great advantage of universal suffrage at a time as agitated as ours, and a prey to the delirium of the unlimited. But there is a

reverse to the medal. Universal suffrage is a conservative force in the modern world, because it represents a large number of different forces which must be made to balance. But the multiplication of these forces gives rise to a multiplication of parties, which in balancing themselves may produce the paralysis of the State. This inconvenience exists, though in a less visible form, even in countries like England or the United States, where the parties manage to be only two or three in number. In those countries, the various tendencies appear, struggle, and endeavour to reach an equilibrium within the governing parties. It then remains for the parties to balance the ever-growing number of opposing tendencies within them, and this makes them feel hampered and burdened in their action. The result is always the same. The difficulty of action, the threat of paralysis, increases with the number of social forces which organise themselves into different parties or which struggle for supremacy within each party. The difficulty exists. We must neither deny it nor exaggerate it.

We must not exaggerate it. Our world is in a hurry; and there is a certain tendency to demand from all the organs of society, even from the State, the speed with which we transact our own affairs. We must never forget, however, that a government has to handle interests far more complicated than has any bank or industry; and that the statesman is only responsible in an indirect manner. While in private life the consequences of our mistakes fall upon ourselves, the consequences of political mistakes rarely fall upon those who have committed them. In ordinary times a certain deliberation is necessary in great public affairs if they are to be conducted with prudence and reflection.

In time of war it is necessary to act quickly. But war is an exception. In peace time it is far less necessary to act quickly than to do things well, to be wise and just, to understand the difficulties, and to solve them with intelligence and humanity. Complaints are made of the slowness with which Parliaments conduct their legislation. But the precipitation with which laws are made under a dictatorship has much greater disadvantages. A law is always a complex thing which touches complicated interests, and can have the most unexpected repercussions. Long discussions serve to reduce the disadvantages of improvisation. From how many bad laws does the slowness of Parliaments daily save the peoples!

It is, however, indisputable that the multiplication of parties, if pushed too far, would end by making representative government impossible. The difficulty has been increased by the presence of a party which has acquired great influence, and with which each country must reckon: the Socialist party. The Socialist party professes doctrines which deny, more or less radically, the doctrines of the other parties. Its collaboration in power may become necessary at any moment in many States, but it is always made difficult by this contradiction of doctrines.

How is the difficulty to be overcome? It seems to become more and more evident that it will be necessary to have recourse to a change in Parliamentary technique. From this point of view, the German Republic is a laboratory of experiments that should be followed with attention. I will quote an example. In the old Parliamentary countries the head of the Government, the moment he finds himself in a minority, jumps into his automobile and rushes to present his resignation to the Chief of the State, who immediately remakes the Cabinet. The crisis must be resolved in a few hours, or a few days at most. It is a point of honour to make haste; if the crisis is too prolonged the Press protests, public opinion murmurs, the Ministry begins to grow old before it is born.

In Germany they seem to be less hurried. The outgoing Ministry only gives in its resignation when the one which is to succeed it is appointed; and in order to appoint it they work for weeks, and sometimes for months, without growing impatient. As it is necessary to get into agreement groups, programmes, doctrines, different and sometimes contrary interests, the preparation is long; it is done and the people wait, preferring a Ministry of a certain solidity which it has taken a month or two to make to an ephemeral Government made in a few days. I think the method of slow crises is destined to become general in countries with complex political conditions. It responds to a necessity which makes itself increasingly felt.

But the reform of Parliamentary methods will be useless so long as everyone throughout Europe does not understand that on a certain day in 1918 the People awoke suddenly as an effective Sovereign, because Emperors and Kings were gone; and that Universal Suffrage is to-day the only authority capable of giving to the Governments, through Parliament, the legal investiture of power; that a Government is only really a Government when its right to command is not seriously disputed or disputable. The rights and duties of the Parliaments of to-morrow can only be determined by facing this situation. The authority which legitimises power is the highest in all social hierarchies; but it needs to be free and well served by those who represent it.

These were the privileges which the monarchies in old days tried to secure to the Kings. They must be transferred to the modern representative régimes. The two principles upon which every legitimate Government rests to-day are the liberty of universal suffrage and the intelligent initiative of the parties—that is to say, of the superior classes. The people must be free in the expression of their will, because otherwise the investiture of power would have no moral value. But it is necessary that the parties should put before them in a clear and precise manner the questions on which they are to manifest their will, and that they should learn to limit their contests and rivalries to a point below what would render their investiture with legitimate power useless by preventing its exercise.



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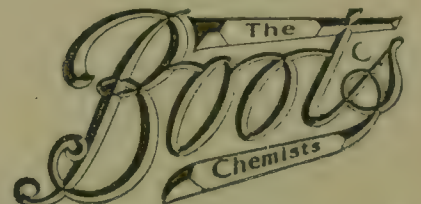


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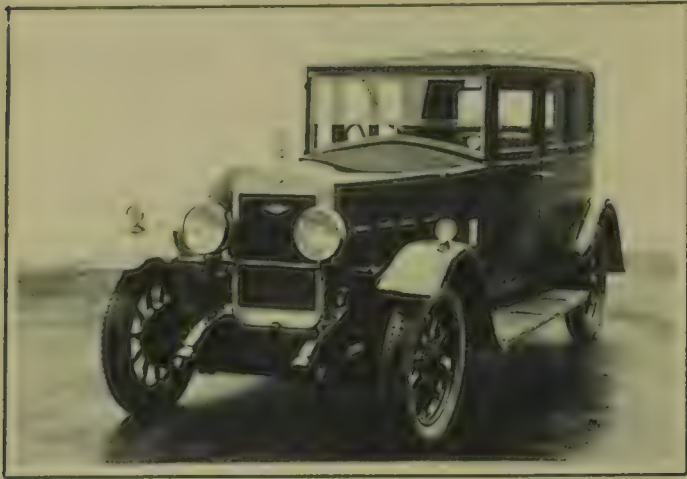
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SO far as the majority of motorists are concerned, I believe we are on the threshold of yet another big development. The day of the Straight Eight-cylinder car as a popular vehicle is in sight. For years "Eights" and "Twelves" have been tentatively



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put on the market by courageous designers filled with that unquenchable conviction that the more cylinders you have the smoother-running is your engine. They call it evenness of torque, but they mean, quite simply, just that—smooth running. They are striving after the nearest possible approximation in motion to that of steam.

#### The Success of the "Six"—

The "Six," after a long period of slow improvement, has at last come into its own in nearly every class of car costing from less than £400 complete. In nearly every class of car it is, at worst, no worse than a good Four, and nearly always, so far as the long-sought smoothness goes, better. There was a time, only a short while ago, when experienced motorists hesitated to buy a "Six" under a certain price or of less than a certain number of years' production. Now one no longer hesitates about a "Six"; it is

either a matter of complete indifference whether it is a "Four" or a "Six," or else a matter for congratulation. One has ceased to refuse a car in certain price classes because it is a "Six."

#### —and Its Rival.

The "Six," especially in the two-litre class—that is to say, rated at between 14 and 18-h.p.—will, I think, enjoy a very long popularity. It has advanced enormously during the past two years in every useful way, and it does what it is intended to do so well, so easily, and on the whole so economically, that I think it will be a long time before we see its disappearance. Nevertheless, its rival is coming, and that before long. Designers have had very big difficulties to contend with in the building of successful "Eight" engines, but they are being gradually overcome. There are still very few of the type on the market (I believe I have tried them all except one), and with one exception they are all really big cars. Yet I feel sure that these—and perhaps especially the latest type I have tried, the 21-60-h.p. "Eight" Wolseley, are forerunners of a big wave of "Straight-

Eight" development. I think it may be some time before we see the really popular class between £200 and £400 fitted with "Eight" engines, but the day of the "Eight" car which costs a great deal of money is passing, if it has not passed

#### The Wolseley "Eight."

The Wolseley, although not precisely a cheap car, may serve as a good illustration of this particular point. It costs, with a large saloon of either fabric or coachbuilt type, £750; and seeing that, at any rate at this moment, the "Straight Eight" is regarded as a luxury type of motor, I do not think it can be considered as dear. It is, as a matter of fact,

another excellent example of that class of good-sized luxurious cars of which I wrote a short time ago—the kind of car which only a few years back would have cost nearer £2000 than £1000, and is now to be had in a number of different guises at well under four figures. It has all the performance of the five-year-old £1500 car for half the money, and, in addition, has in its engine the latest ideas.

The latest ideas are not always the best, and we do not all buy our cars because they are of the most recent design. In this Wolseley "Eight," however, there is nothing to make you think of anything untried or experimental. It is rash, perhaps, to say so, but it strikes me as the kind of car which begins and continues as a complete success.

#### Its Uncanny Quiet.

The cubic capacity of the Wolseley is nearly 2½ litres, the bore and stroke being 65 by 101. Considering that the car I drove was carrying a good deal

[Continued overleaf.]



THE PRESENTATION TO ST. PAUL'S CATHEDRAL IN MEMORY OF THE LATE LORD STEVENSON: TWO OF THE FOUR SILVER-GILT VASES.

The four silver-gilt vases presented to St. Paul's Cathedral in memory of the late Lord Stevenson were designed by Sir Edwin Lutyens, and were made by Messrs. D. and J. Welby. The weight of the four is about seven hundred ounces. The engraved inscription reads: "To the Glory of God and in Memory of Lord Stevenson of Holmbury. April 2nd, 1873—June 10th, 1926."

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which averaged 69.51 m.p.h., lubricated with a standard grade of

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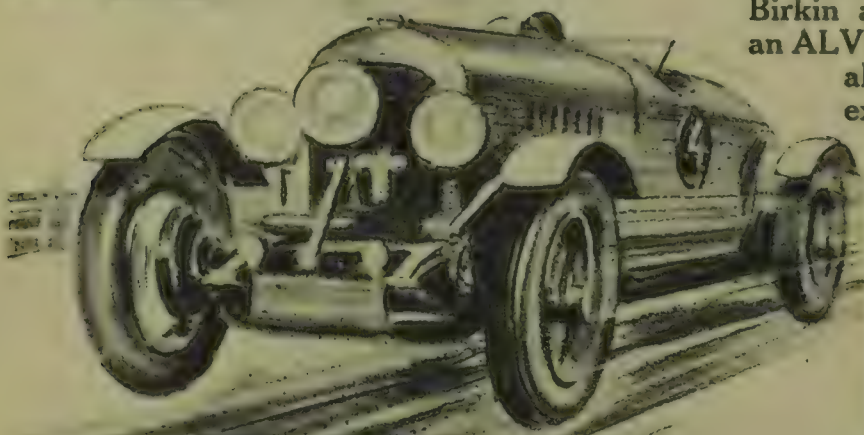
The fifth, another 4½-litre BENTLEY, driven by Messrs. Birkin and Chassagne, and the first 1½-litre car home, an ALVIS driven by Major Harvey and Mr. H. W. Purdey, also used this famous lubricant. Follow the example of the Experts and insist on—

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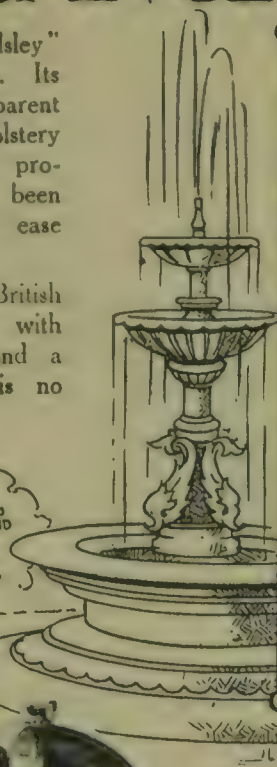
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The 15.7 Crossley  
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Equipment includes: Mascot, dipping headlight reflectors, companions, electric horn, bulb horn, roof light, roof ventilator, ash trays, spot light, carpets, illuminated instrument board carrying speedometer, oil gauge, clock, ammeter, etc., petrol gauge, kit of tools, including jack, tyre pump and oil gun. Inspection lamp under bonnet, luggage carrier, spare wheel with tyre.

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—Country Life.

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*Continued.*  
of weight in the way of roomy and comfortable coach-work, I thought the power displayed was satisfactory. The engine is not meant evidently to produce startling horse-power figures, but to provide noiseless and vibrationless running. And it succeeds brilliantly in doing so. This is one of the quietest-running cars I have ever driven. Not only does the engine make practically no noise at moderate speeds and run idly in an uncanny silence, but the gear-box, so far as the second and third gears are concerned, is, in its way, nearly as noiseless. The first result of this delightful quietness is that the speed of the car is highly deceptive. When you think you are doing about thirty-five miles an hour, you will find that you are generally doing about fifty. Absence of vibration under load and at high speeds is another pronounced feature, and altogether the behaviour of this very moderate-priced luxury car is genuinely comfortable.

**Comfort for Back Passengers.**  
The coachbuilt saloon, which was the one I was sent to try,

is a fine, comfortable, well-lit carriage with plenty of head room. The angle of the back seat is adjustable—one of the most sensible arrangements I

have yet met. Far too little attention is paid, as a rule, to the comfort of the passengers in the back of most cars. This Wolseley is an interesting addition to my list of moderate-priced luxury cars.

#### A Waterproof Map.

A useful road atlas called the "All-Weather Road Map"—or rather, the first section of it—has been sent to me by W. H. Smith and Son. It consists of separately detachable stiff pages which are so treated as to make them water and grease proof. The atlas is a convenient size, and the fact that you can use each page separately for particular journeys without the necessity of bringing the whole thing with you in the car is a great advantage. The map itself is the Ordnance Survey on the scale of four miles to the inch. It should be in great demand and very deservedly so. I shall most certainly use it and recommend it to others; indeed, it should be a case of once used always advocated. JOHN PRIOLEAU.



THE VISIT OF THE KING AND QUEEN TO THE ROYAL AGRICULTURAL SHOW, AT NOTTINGHAM: SOME OF THE FIVE THOUSAND EMPLOYEES OF MESSRS. JOHN PLAYER AND SONS' TOBACCO FACTORY WAITING TO GREET THEIR MAJESTIES.

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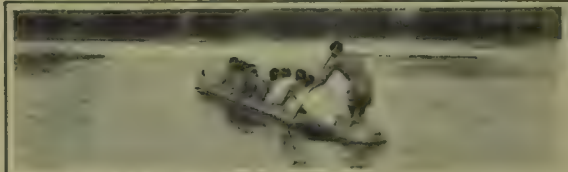
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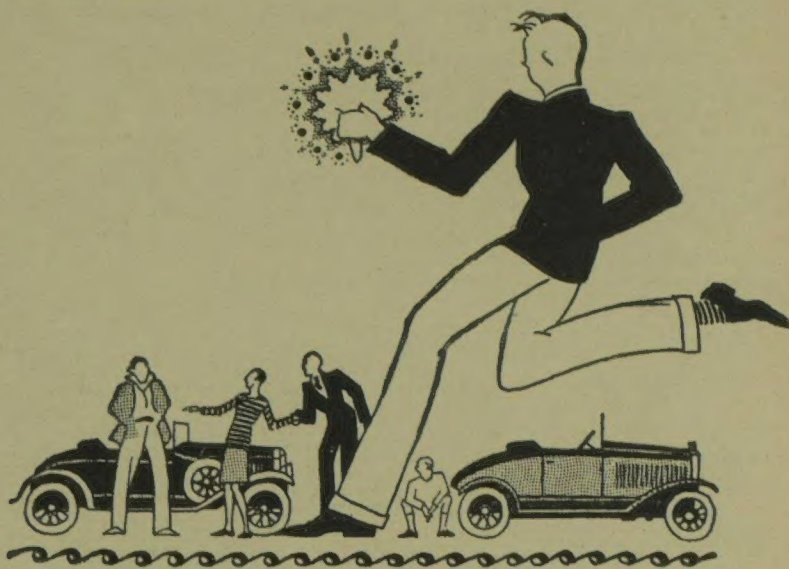
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## CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

## ANSWERS TO CORRESPONDENTS.

S R CHEIMIKKEFFE (Walton).—If KtQ3 (dis. ch.) in No. 4030, K×P; and what does the solver do then, poor thing? We should not insult the intelligence of our readers by publishing a problem which had as a key a double check.

H MEIUIZEN (Cape Town Chess Club).—Greetings and thanks.

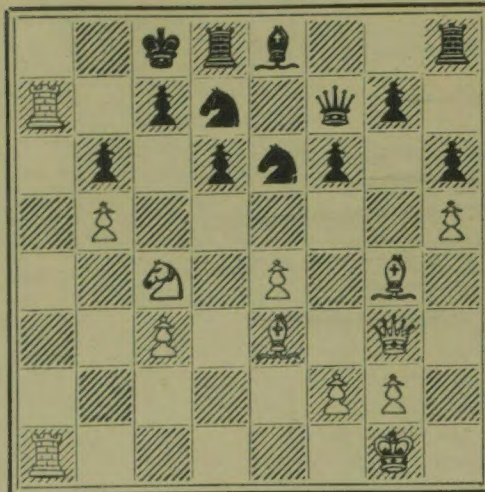
J STEVENSON STUART (Bramley).—We agree with you about Black's third move in No. VI.; but in No. 4029, if P Queens, then QR2ch—and where is the mate? Staunton's notation is quite sufficient; the Forsyth is supplementary and ancillary.

C H BATTEY (U.S.A.), T G COLLINGS (Manchester), and J MONTGOMERIE (Edinburgh) are thanked for problems.

ANTONIO FERREIRA (Porto).—Your correct solutions received. They will be acknowledged next week.

## GAME PROBLEM No. VII.

BLACK (13 pieces).



WHITE (13 pieces).

In Forsyth Notation: 2krb2r; R1ps1qpr; 1p1ps1p; 1P5P; 2S1P1Br; 2Pr1Br1; 5PP1; R5K1.

Here Black, defending a Centre Opening, has "his beard tangled in the briery bush." He is obviously about to die, but in the actual game White slew him with a brilliant mate in four. Readers are invited to reconstruct the murder, committed nearly fifty years ago.

## SOLUTION OF PROBLEM No. 4029.—(J. SCOTT, CARLISLE.)

[5Q2; 2PK1P2; 1p1p53; 1P1k2r1; 1bp3S1; q3p3; 4PR2; 1Br4—in two moves.]

Keymove: QKR8 (Qh8).

If 1. — Q moves on file, 2. Kt×P; if 1. — Q other, 2. QQR8; if 1. — BB4, 2. KtB4; if 1. — QR on rank, 2. QQ4; if 1. — RQ7 or Q6, 2. QR1; if 1. — RQ5, 2. Q×R; if 1. — RR4, 2. Q×R; if 1. — RB4, 2. R×R; if 1. — RK4, 2. KtB6; if 1. — P×R, 2. PK4; if 1. — PB6 or BB6, 2. Kt×P; if 1. — BQ7, 2. QQ4; if 1. — BK8, 2. QKR1; if 1. — BR4, 2. QQR8; and if 1. — KR on file, 2. RB5.

This craftsmanlike problem, an "incomplete block," has given great pleasure to our solvers, as, indeed, we expected. The Queen-move, completing the block, makes every Black move suicidal, each of the numerous variations having points of interest.

## SOLUTION OF GAME PROBLEM No. V.

This is the ending of a game in which Eduard Lasker was White, and Sir George (then Mr.) Thomas was Black. The position in the diagram was arrived at as follows: 1. PQ4, PKB4; 2. PK4, P×P; 3. KtQB3, KtKB3; 4. BKKt5, PK3; 5. Kt×P, BK2; 6. B×Kt, B×B; 7. KtKB3, Castles; 8. BQ3, PQKt3; 9. KtK5, Bkt2; 10. QR5, QK2. Thus: rs3rkr1; pbppq1pp; 1p2pb2; 4s2Q; 3P3; 3B4; PPP2PPP; R3K2R.

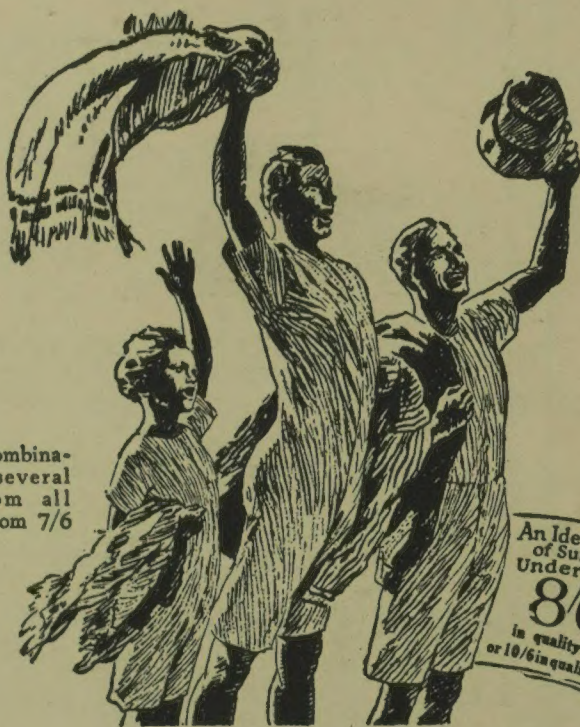
Black's 10. — QK2 was intended to provide against 11. Kt×B, by 11. — P×Kt; but Lasker continued: 11. Q×Pch!!! K×Q; 12. Kt×Bch, KR3 (if 12. — KR1, 13. KtKt6 mate); 13. Kt(K5)Kt4ch, KKt4; 14. PR4ch, KB5; 15. PKt3ch, KB6; 16. KB1!! Any; 17. KtR2, mate. A combination, as one reader says, worthy of Morphy. There is no mate in six as stated by two solvers (16. BK2, Kkt7; or 16. BK4ch, B×B). But White had a pretty alternative line in 14. PB4ch, KR5; 15. PKt3ch, KR6; 16. BB1ch, BKt7; 17. KtB2, mate.

In spite of summer weather, our list of solvers grows longer month by month. The "Game Problems," too, we are pleased to see, are bringing us a heavier crop of solutions, and several new names are welcomed to our list.

CORRECT SOLUTIONS OF PROBLEM No. 4026 received from George Parbury (Singapore); of No. 4028 from J Montgomerie (Edinburgh), John Hannan (Newburgh, N.Y.), J W Smedley (Brooklyn), H Simonoff (The Bronx, N.Y.), and J Hambleton (Penang); of No. 4029 from L Homer (Toulon), John Hannan (Newburgh), J T Bridge (Colchester), L W Cafferata (Newark), A Edmeston (Llandudno), H Burgess (St. Leonards), E J Gibbs (London), F N (Vigo), J W Smedley (Brooklyn); of No. 4030 from E G B Barlow (Bournemouth), L W Cafferata (Newark), E Wilton (Hull), P J Wood (Wakefield), J T Bridge (Colchester), M Heath, C Stainer (London), and H Richards (Brighton).

SOLUTIONS OF GAME PROBLEM No. III. from Saul Bradbury (Philadelphia), F N (Vigo), 100%; and J W Smedley (Brooklyn), 50%; of No. IV. from A Edmeston (100%), and J Montgomerie (80%); of No. V. from W H Winter (Alton), T Braybon (Croydon), W Cross (Barton-on-Humber), Rev. W Scott (Elgin) (100%); W Siebenhaus (Ormea) (80%); E G B Barlow (Bournemouth), J Summers (Barry Dock), F N (Vigo) (70%); and J Montgomerie (Edinburgh) (50%); and of No. VI. from E F Fleming (London), and J Stevenson Stuart (Bramley). Other solvers' names held over till next week.

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# HINDES HAIR

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Ten minutes of HINDES WAVERS whilst dressing will keep the side hair perfectly waved.



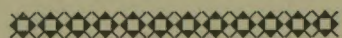
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WATTS, H. G. FOURNIER,  
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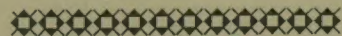
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By HELEN R. HULL.  
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